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What's Ahead For
Ingrid Bergman?

December
15¢

Ann Blyth





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Fragrance
that Beckons!

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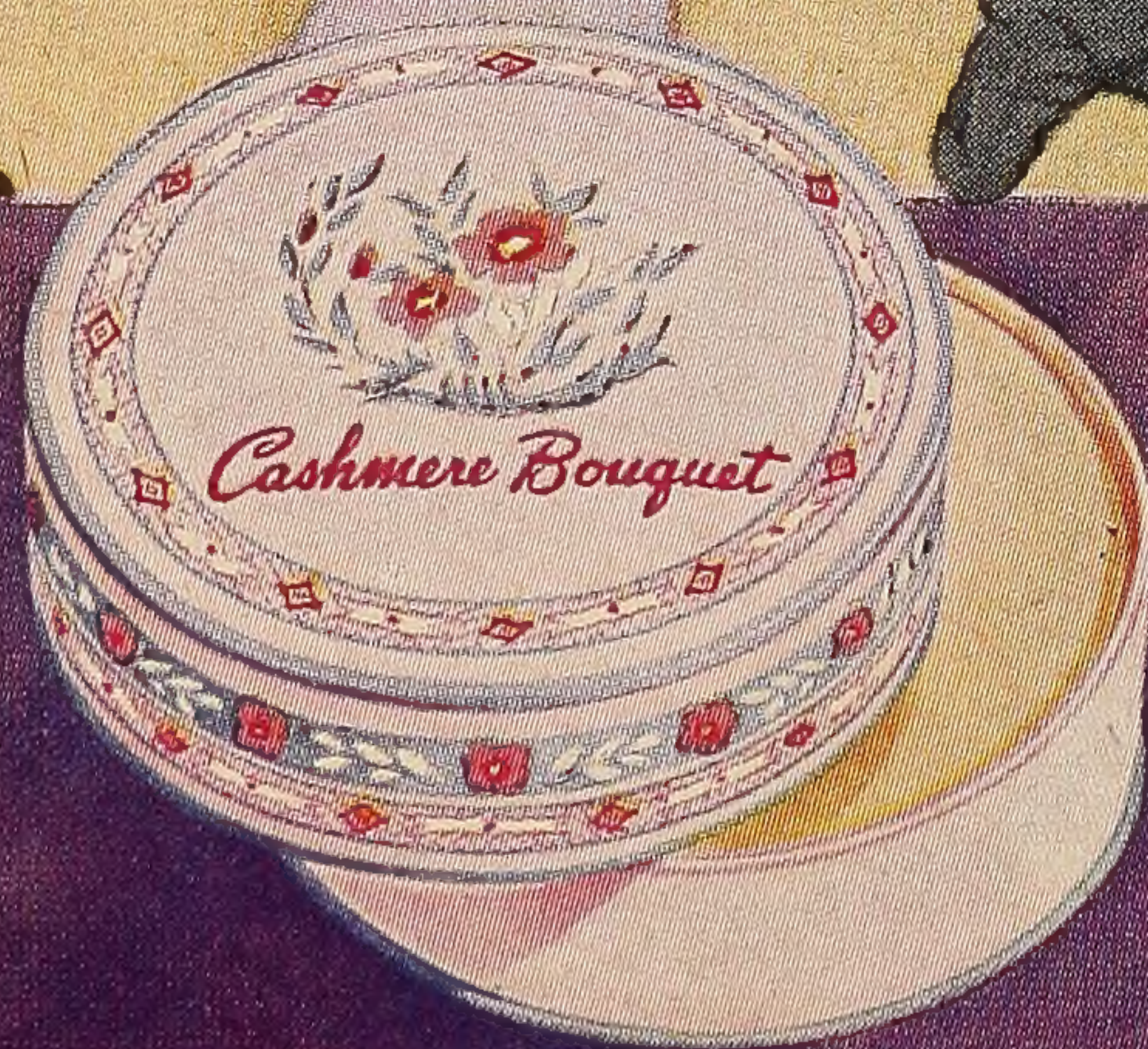


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JUN 20 1950



MAN TROUBLE?

A darling goes to her doom.

Coming down the stairs she looks and feels like a femme fatale. Ha-ha-ha! Before the party's half begun her new boy friend will have her back on her own doorstep, and she'll spend many a day wondering why*.



What's she got that I haven't got? Janie just couldn't get it through her pretty little head why Bob preferred to let her sit by herself while he danced half the night away with that little snip of a Gray girl. Bob had plenty of reason . . . but, obviously, he couldn't mention it* to Janie.

Tonight her charm isn't working. The wonderful new boy she hoped to hypnotize isn't hypnotized at all. In fact, he wants out . . . and out for keeps! Too bad for Harriet that she had to be careless* on this night-of-nights.



He tore up her phone number. One date was enough to convince George that Gracie wasn't the flawless pearl he thought she was. Yep, you can lose a man that easy!*



Lucy wondered and wondered why, with superior qualifications, she lost the job to the other girl. That kind of thing happens day after day in business if a girl isn't careful*.



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SCREENLAND

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Exclusive Photos by PICTORY

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ON THE COVER, ANN BLYTH, STARRING IN "FREE FOR ALL," A UNIVERSAL-INTERNATIONAL FILM

★ DECEMBER, 1949 ★

VOLUME FIFTY-FOUR
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the biggest
laugh in
10 years!

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It's the
hilarious
answer to
WHO WEARS
THE PANTS!



Adam's Rib

JUDY HOLLIDAY
TOM EWELL

DAVID WAYNE • JEAN HAGEN



Healthy, happy Judy Garland Stork Clubbing with her estranged husband, Vincente Minnelli.

HOLLYWOOD certainly has some enchanted evenings even if they are not as far in the "South Pacific" as those in the Broadway show, but few can measure up to the gay nights which Sonja Henie provides when she decides to give a party.

Sonja's latest—and her last before her honeymoon—took place the evening she decided to let a few of her Hollywood friends in on her secret—that she was going to marry wealthy Eastern socialite Winthrop Gardiner.

The "few friends" turned out to be almost a hundred, and the small barbecue she planned took on all the proportions of a Roman feast, because Sonja can't turn down a friend and when you have as many friends as Sonja, you just have to play host to them.

Because both Sonja and her fiance have had their romances figure so prominently in the headlines heretofore, they both wanted to keep this engagement as quiet as possible. However, the news did leak out and before the first guests had arrived, Sonja had to take out two glass partitions in her Bel-Air home and extend the tables under a Cellophane canopy to accommodate a Hawaiian orchestra and forty extra guests.

* * *

Sonja's "Winnie"—(he's now her husband)—is one of the most charming gentlemen Hollywood has met in some time. Besides being handsome and rich, he has great charm and all of Sonja's star guests agreed that they would surely make a happy as well as a delightful looking couple.

First to greet Winthrop were another pair of newlyweds, Lana Turner and Bob Topping. Lana looked radiant and had just come from the set of the first film she has made in almost two years. Then Ann Sothorn showed up on the arm of Cesar "Butch" Romero—starting those rumors all over again. Evie and Van Johnson made their first social appearance in some time, since they had both been home taking care of a sick child, while Irene Wrightsman McEvoy was clinging adoringly to the arm of Bobbie Stack. These two still won't tell when those wedding bells are going to ring!

Most enthusiastic dancers after the ta-

bles had been cleared away were David Niven and his beautiful Norwegian wife, Hjordis, whose name everyone has trouble with, and popular Johnny Meyer with his lovely Patsy Lydon.

* * *

Lady Sylvia Stanley, the former Lady Ashley, who was Douglas Fairbanks step-mother, got lost trying to find Sonja's hill-top home and arrived without her escort, Count Dorelis, but made up for lost party time later in the evening.

Nadia Gardiner, just out of the hospital following the birth of her baby, was asking husband Reggie, if he didn't think it would be nice to name their infant son after the guest of honor—"Winnie," while Paul Brinkman was pointing proudly to the stunning blue dress which his wife was wearing. It seems Jeanne Crain made it herself.

Highlight of the evening took place when Joan Crawford, who came with her

Virginia Welles, of "A Kiss For Corliss," shares her crack-erjack with her Cocker, Baby.



Cobina Wright's PARTY GOSSIP

most frequent escort, screen writer Mel Dinelli, asked Tony Martin if he wouldn't sing "Some Enchanted Evening." Tony replied that he would sing "Some Enchanted Hawaiian Evening," because of the tropical set-up our hostess had provided. And the girls swooned as Tony's rich voice rang out over that gardenia bedecked lagoon with indirectly-lit palm trees in the background! Even Ezio Pinza couldn't have asked for a more lush background.

Soon Sonja's secret was out and by this time, she and Winthrop have had their honeymoon in that little two-seater plane the groom ordered out here—just to insure the fact that this wedding trip would be a strictly private affair. He piloted it and Sonja was his only passenger!

* * *

STILL in the Hawaiian mood, Dorothy Lamour gave an afternoon "luau" in the gardens of her Beverly Hills home on Palm Drive. Dottie wouldn't tell us what it was for until we got there and then she explained that this was to inaugurate her going into the dress-designing business. It seems that in a final gesture of escape from the sarong which has haunted her since the days of "Hurricane," she has had a yen for clothes that fully clothe a girl. Also she realized the need of smart clothes that would fit the figure and the budget of the working girl. For, since the time when Dottie was having her ups and downs as an elevator girl in a Chicago department store she has considered herself a working girl and

never a movie queen, even when her name was in twelve foot lighted letters.

So she asked Lucille Ball, Betty Hutton, Ava Gardner, Lana Turner, Joan Crawford and a few of her glamour pals over to see her first designs. I must say they are beautiful; stunning colors and clever designs—BUT—as Dottie's best friend, Betty Hutton, brought to our attention, ironically, every costume has a version of a sarong drape!

* * *

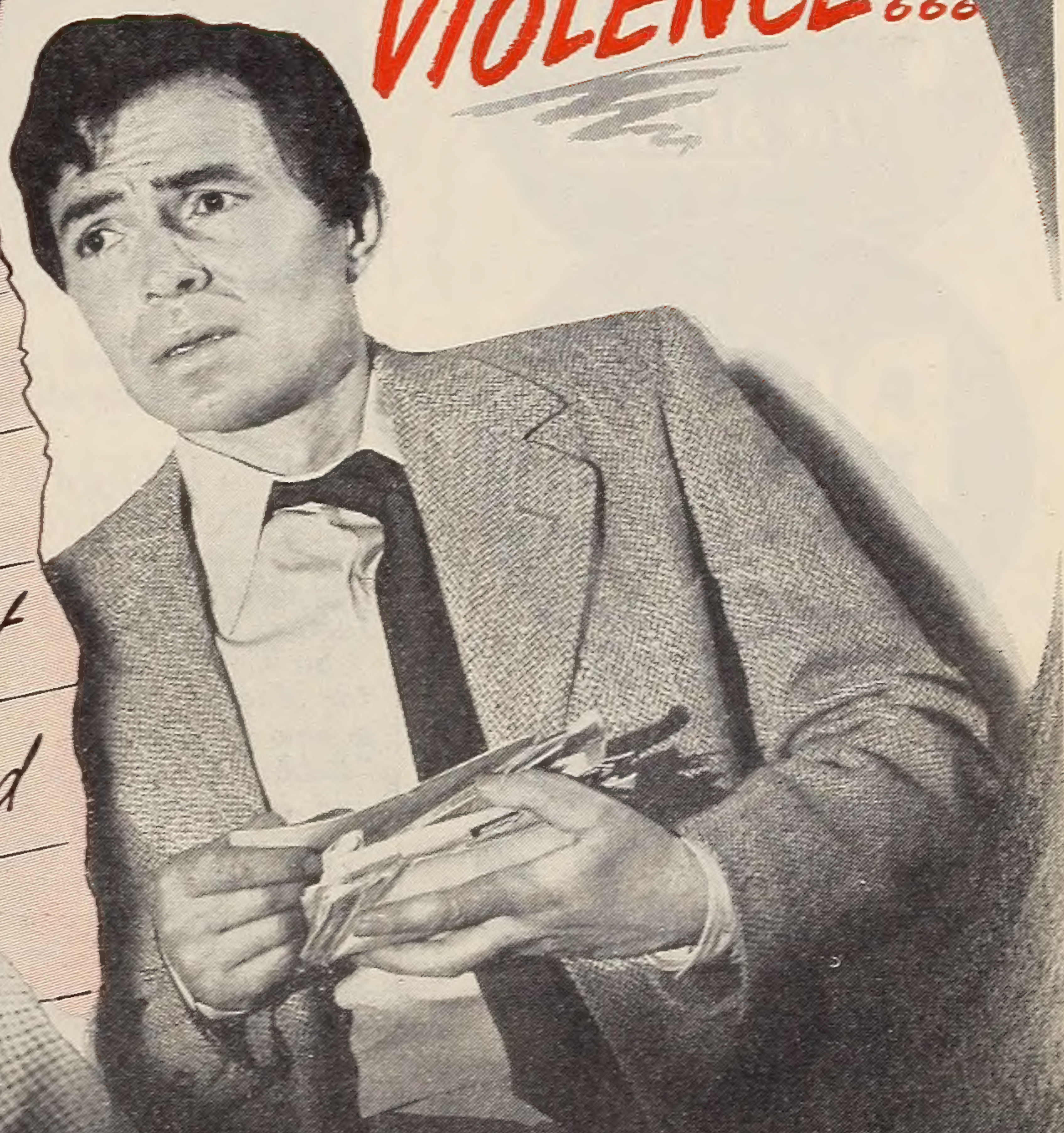
We were all talking about a new game that had just been introduced by two Washington visitors at Joan Crawford's party two nights before. While the country has become Canasta crazy, Holly-

Gloria Swanson, "Sunset Boulevard" star, at Romanoff's with her daughter, Michelle.



Those letters—
written in a reckless moment, exploding
in a chain of
VIOLENCE...

*I wasn't alive until I
met you. I don't know
if I can make
up my mind
to do what
you asked*



COLUMBIA PICTURES presents

JAMES MASON
JOAN BENNETT

*It could happen
to so many married
women...*

The Reckless Moment

with

GERALDINE BROOKS

Screen Play by Henry Garson
and Robert W. Soderberg

Based upon a Ladies' Home Journal
story by Elisabeth Sanxay Holding

Directed by MAX OPULS
Produced by **WALTER WANGER**

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Pleasant
IN ACTION

Pleasant
FOR CHILDREN
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When Nature 'forgets'
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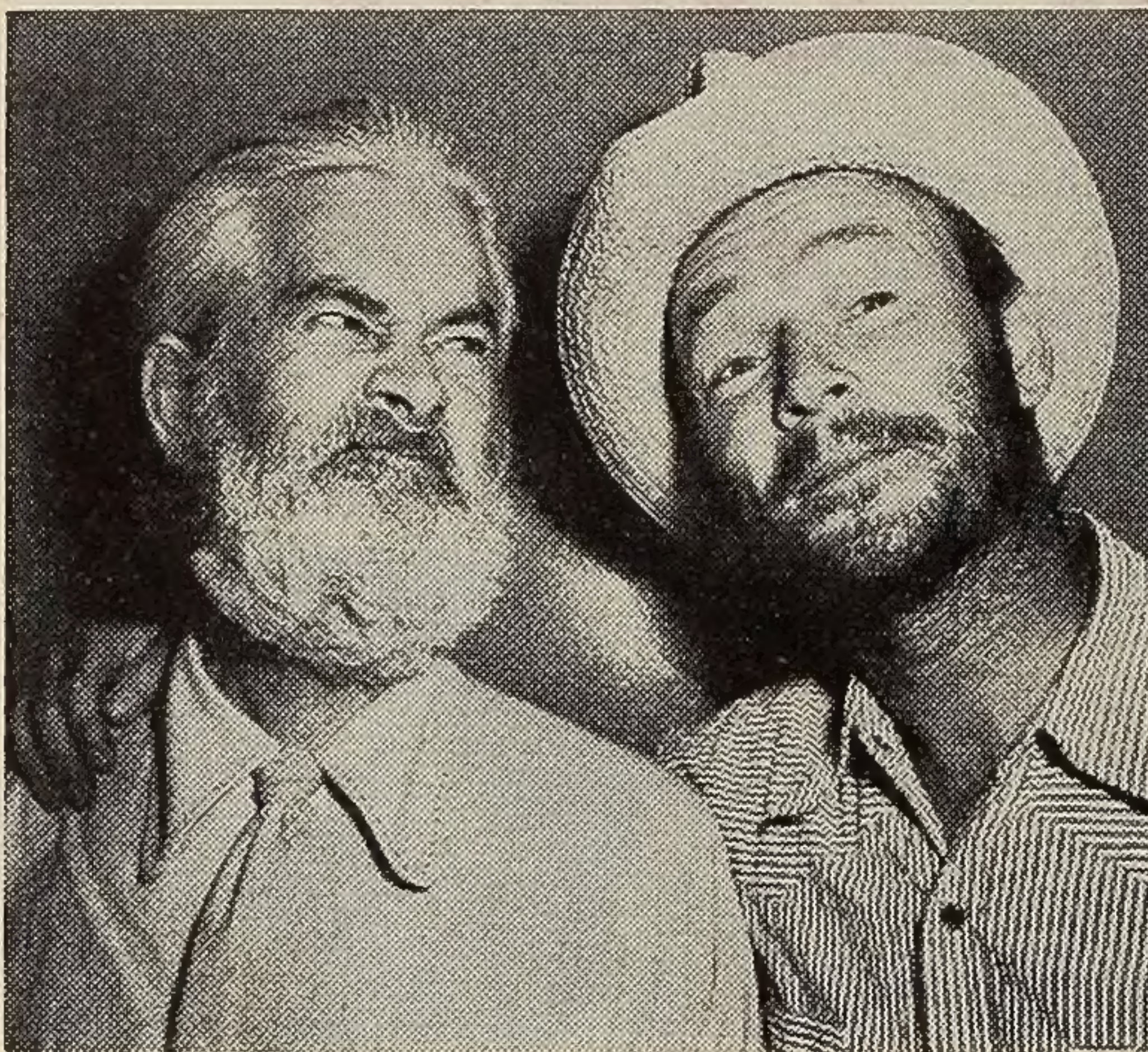
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Cobina Wright's
PARTY GOSSIP



After a three-week vacation, Roy Rogers has almost as many whiskers as Gabby Hayes.

wood has become a little tired of it and is looking for more "party games" in which a number of guests can participate and which will prove ice-breakers in case there is someone new in the crowd.

So it was a welcome relief when Senator MacDonald and his wife introduced a new after-dinner divertisement called "Lobby." It's literally a "Capitol" game and is played like Backgammon on a larger scale. What fun Ava Gardner and Howard Duff, Ronnie Reagan and Arlene Dahl, Ann Sothern and Cesar Romero had passing "bills" through Congress, the Senate and even over the President's "veto" all with the shake of the dice.

It's all very simple, you simply divide your teams into members of the House of Representatives and the Upper House, each member taking turns with a roll of the dice to put your team's "bill" across. You can do your "lobbying" on side wagers and, in case of a "filibuster" or deadlock, leave it up to the President's throw.

Among some of the amusing bills introduced that night was one for putting blinders on sparrows that wake you up in the morning; another for letting Eskimos make their own pies, and still another, for which Georgie Jessel seconded the motion, to let



Phyllis Calvert, Alan Ladd at Pump Room on Chicago location of "United States Mail."

all the stars sleep until ten in the morning and start shooting on the set at noon.

It's really great fun and as the Senator himself told Joan, "In Washington for years we've been playing 'politics,' but this is the first time we've ever been able to do it in the open and laugh about it!"

* * *

ALTHOUGH night life has been fairly quiet, because of so many of the film favorites being abroad, Herman Hover hosted a wonderful opening night party for Mindy Carson, the Cinderella girl who left a candy factory two years ago to sing with Paul Whiteman's band and wound up with a nice movie contract.

(Please turn to next page)



Between scenes of "Fugitive From Terror," Ida Lupino tidies up Howard Duff, her co-star in the highly melodramatic Universal-International film.



Pump Room diners in the Ambassador East Hotel in Chicago are Virginia Mayo and Michael O'Shea, heading for Hollywood. Virginia is now in "White Heat."

Are you in the know?



What Has A Free Country Got To Do With A New Dress?

THE BIG DANCE is only a few weeks away. How to wangle that dream dress you've set your heart on? Dad wouldn't *understand* that a girl's got to blossom out in something "special." So? You decide to *earn* it. In an after-school or Saturday job.

And right here's something that may never have occurred to you: Except for getting the family's permission, you don't have to ask anyone else. Certainly not Uncle Sam. (That's one big "plus" in our Free Choice System!)

Now . . . which job? Baby sitting? Clerking at the corner drug, or at your town's department store? You figure. And you make your choice. Whichever job you choose, you find you can snag your heart's desire in time for the shindig.

It Only Happens Here

But—if you lived overseas, you'd learn things just don't happen that way. Because in one country across the Atlantic, it would take *twice* as long to earn the price of that dress . . . while in other countries abroad it would take *up to 10 times* as long.

Only one example of how much it can mean to *you* to live in this free country. Whether it's a matter of earning some little special luxury—or your daily bread—you know you have a *free choice*. A chance to "take it or leave it." A chance to earn more in *less* time than any other people on earth. And that's how it can always be, as long as you do your part to keep our American way of living the very *best* way.



At a large party, how should you introduce a late guest?

- ☐ "Everybody—this is Jim Brown" ☐ Give him the gauntlet routine ☐ Lead him to the nearest group

Would you like being tossed to a sea of unfamiliar faces? Or run the gauntlet, mumbling "how-d'you-do's"? Be a *considerate* hostess. Guide newcomers to the nearest group. Let them get to know your guests by easy stages. And at calendar time

—ever think how considerate *Kotex* is, of you? Yes, because with those *flat pressed ends*, *Kotex* prevents revealing outlines. And because that special *safety center* gives you *extra* protection, all the evening's an "easy stage" for you!



Should a present for her Sigh Man be —

- ☐ Expensive
☐ Personalized
☐ Strictly for laughs

Come any "what to give him" occasion—your beau'll welcome some little remembrance that says *you*. Maybe a wallet equipped with your picture. Or mittens you've knitted to match your own, in your school colors. Or a box of your chocolate chip cookies. It's the personal angle, not price, that counts. You know . . . at certain times, with *Kotex* you can have really "personalized" sanitary protection. For one of the 3 *absorbencies* is sure to meet your own personal needs. Try Regular, Junior, Super *Kotex*!



To keep your formal frock outstanding —

- ☐ Wear a willless petticoat
☐ Dance more waltzes
☐ Avoid sitting down

Dig up an old bed sheet you can presto-change to a petticoat. Make it in three tiers, ruffle edged. Starched to a stand-alone stiffness—*voila!*—this petticoat holds its shape. For *comfort* (on "those" days) you'll want *softness* that holds its shape. Choose the new *Kotex*—made to stay soft while you wear it. And don't forget the new *Kotex Wonderform Belt* made with *DuPont nylon* elastic. Won't twist, won't curl, won't cut! Light weight; dries in a flash. Keeps your confidence wilt-proof!

More women choose **KOTEX**
than all other sanitary napkins

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is the Tampoon
with Rounded Ends
the only Tampoon
"Quilted" for Comfort
"Quilted" for Safety
Next time try Fibs
(internal sanitary
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Winner



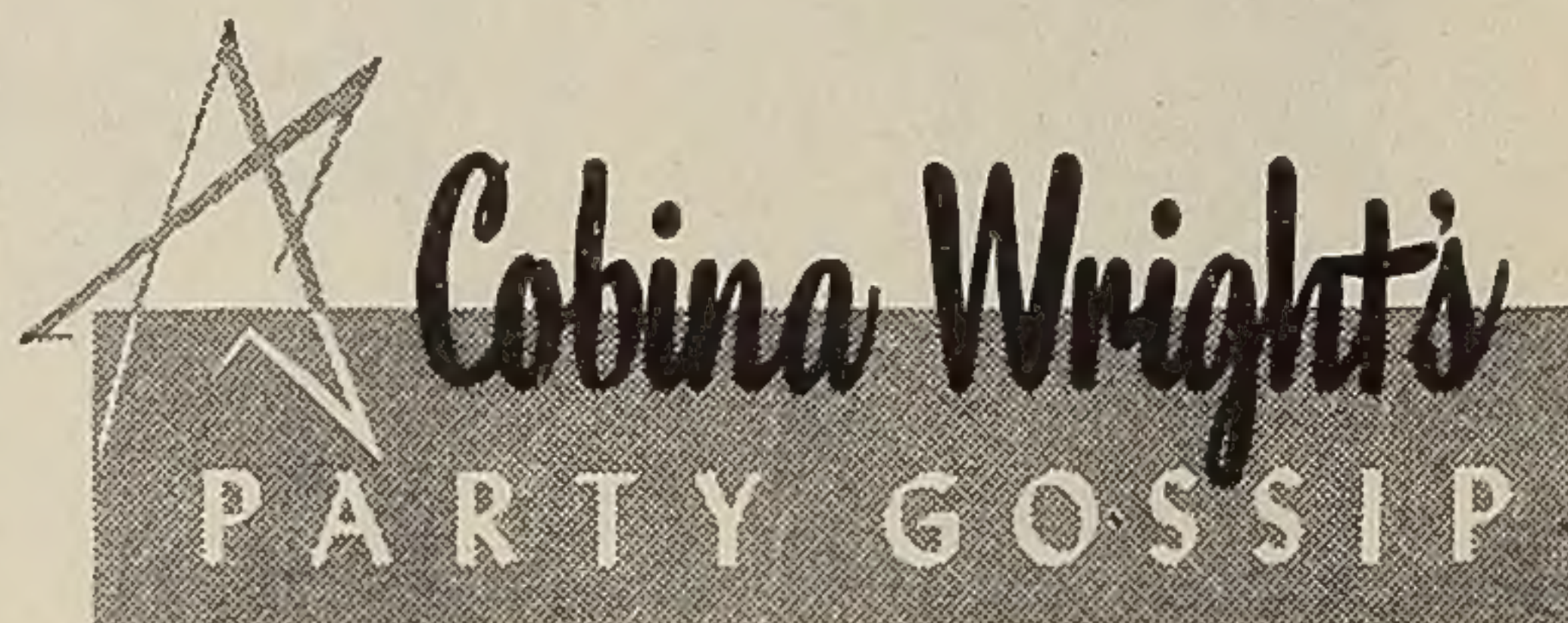
Marilyn Hampton, beauty queen crowned "Miss College All-Star of 1949" says, "For soft lovely hands, use Italian Balm daily."

In winter especially, your hands need the extra-protection of Italian Balm. Where less effective lotions fail, this famous Canadian lotion provides sure protection against winter weather. Italian Balm prevents chapping—softens roughest, driest skin overnight. Rich, widespreading; one drop serves both hands! 25c, 50c, \$1 per bottle.

Campana
Italian Balm
for CHAP-FREE HANDS



The bride and groom, Angela Lansbury and Peter Shaw, stepping out at the Stork Club.



Mindy certainly lives up to her billing as a girl who "looks like Ingrid Bergman and sings like Lena Horne." Among those applauding her in the star-filled cafe were Danny Kaye, the Frank Sinatra—Mindy was Frank's guest the night before—Ann Miller with Jack Briggs, Ginger Roger's "ex," and Ann Rutherford with Bill Dozier, Joan Fontaine's estranged husband.

* * *

Incidentally, I had tea with Joan in

Mel Torme, Cathy Downs and Fernando Lamas enjoying the floor show at Ciro's.



Paris last month, during a quick flying trip abroad, and she said that while she and Bill had definitely come to the parting of the ways, no divorce action had been taken and that she had no new romance in mind.

I also happened to run into Rita Hayworth and her Aly Khan lunching quietly alone in a little cafe in the Bois de Boulogne and they both were apparently enjoying the fact that they were attracting no attention at all.

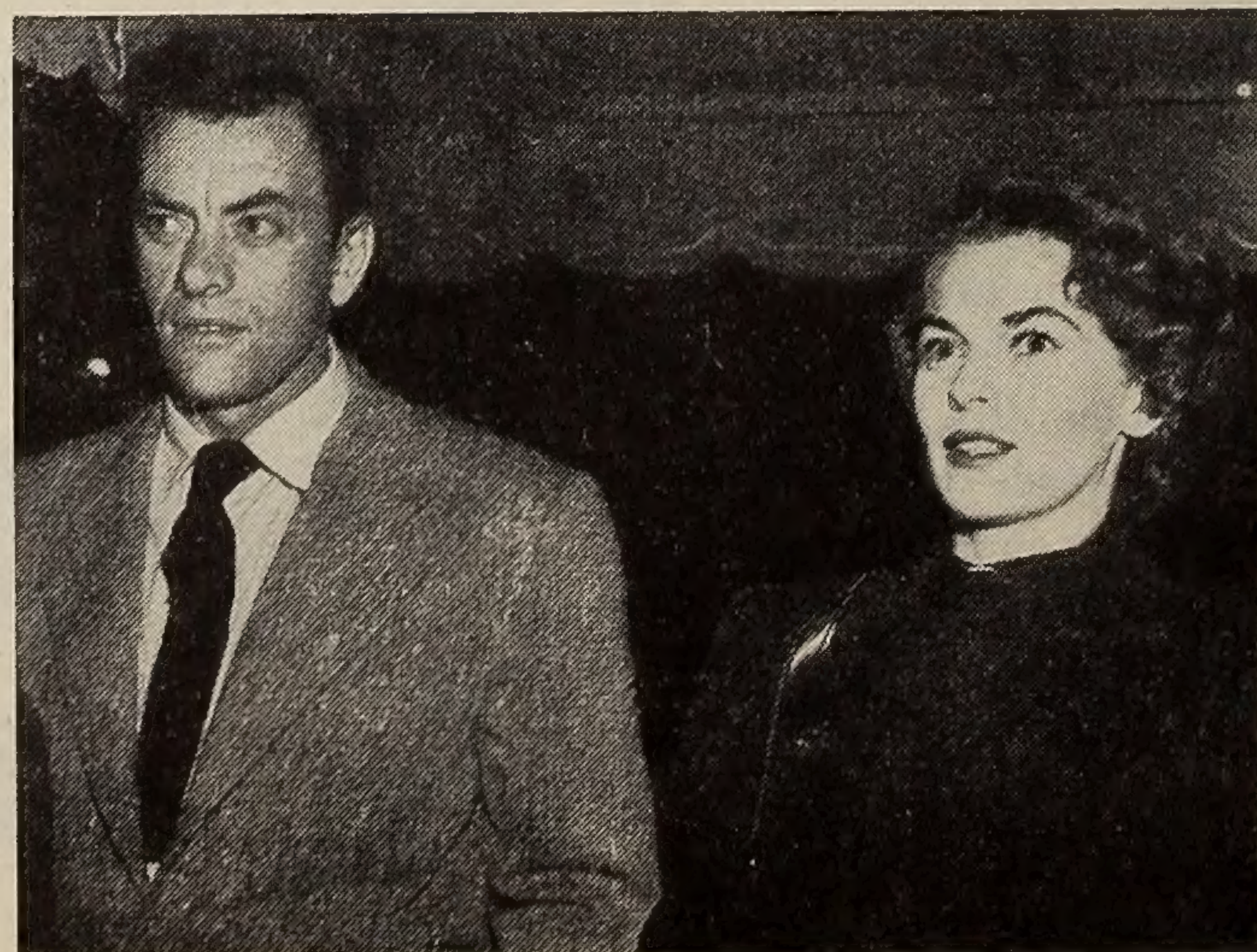
The Paris honeymoon of Angela Lansbury and Peter Shaw will live forever in their hearts. Confided the radiant and lovely Angela: "We are the most excited tourists this beautiful city has ever seen. Today we went to the Eiffel Tower. Tomorrow we start on the galleries and the museums. Those Parisian gowns I was going to buy have now turned into antiques. There's only one flaw in our happiness. My husband is a little annoyed because he can't buy me—Buckingham Palace!"

But back to Hollywood. I'll be telling next month all about the late Fall activities, the opera opening, the movie stars in Palm Springs and all the latest gossip. Goodbye till then.




Bob Young takes his lovely wife for a whirl around the floor at Ciro's. His latest film is MGM's "That Forsyte Woman" with Greer Garson and Errol Flynn.

John Ireland, now starring in "Cargo To Capetown," and his wife, Joanne Dru, who's currently in "She Wore A Yellow Ribbon," are Mocambo-bound for dinner.



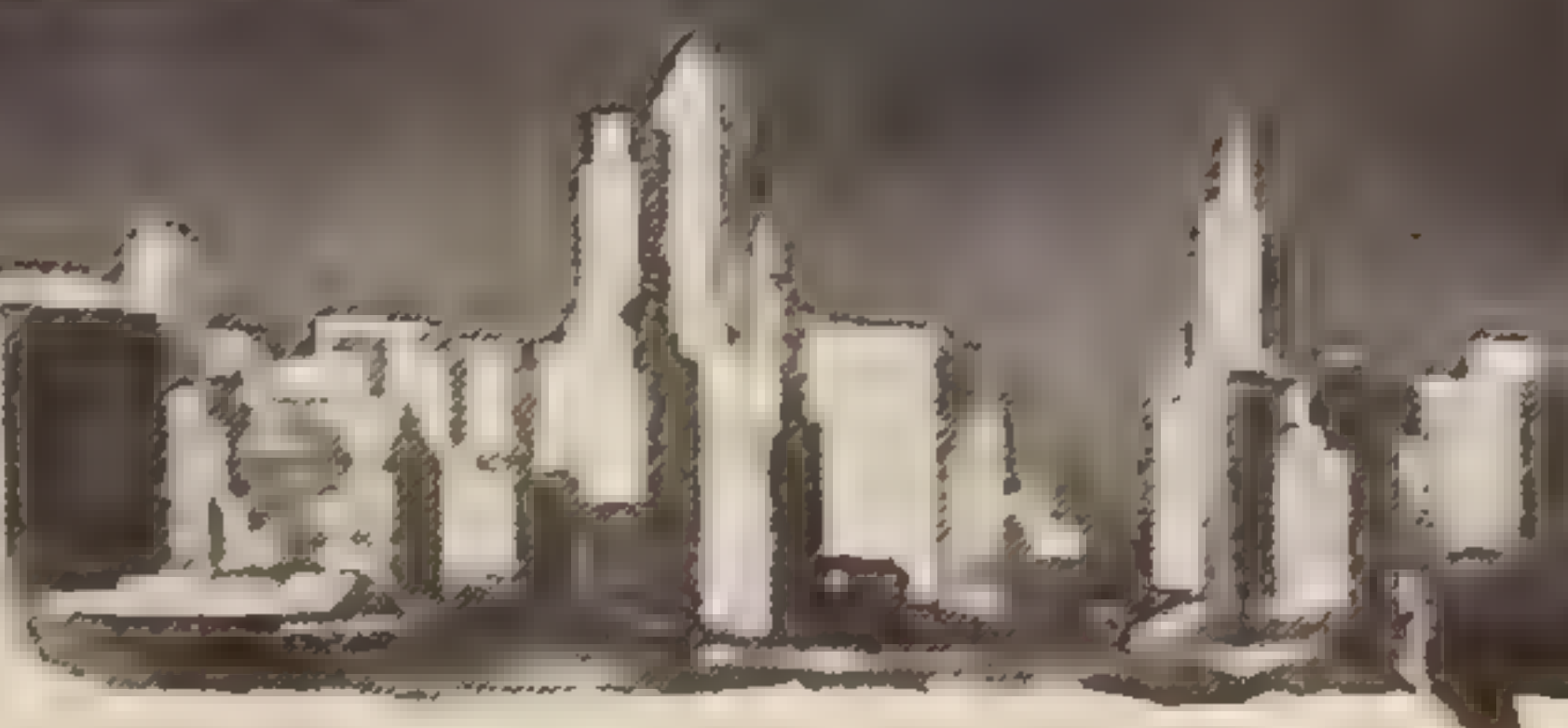
LADD

pays off for a wronged girl who was a 'right guy'!



Paramount Presents
ALAN LADD
DONNA REED
in
**"Chicago
Deadline"**

with JUNE IRENE
HAVOC · HERVEY
ARTHUR
KENNEDY



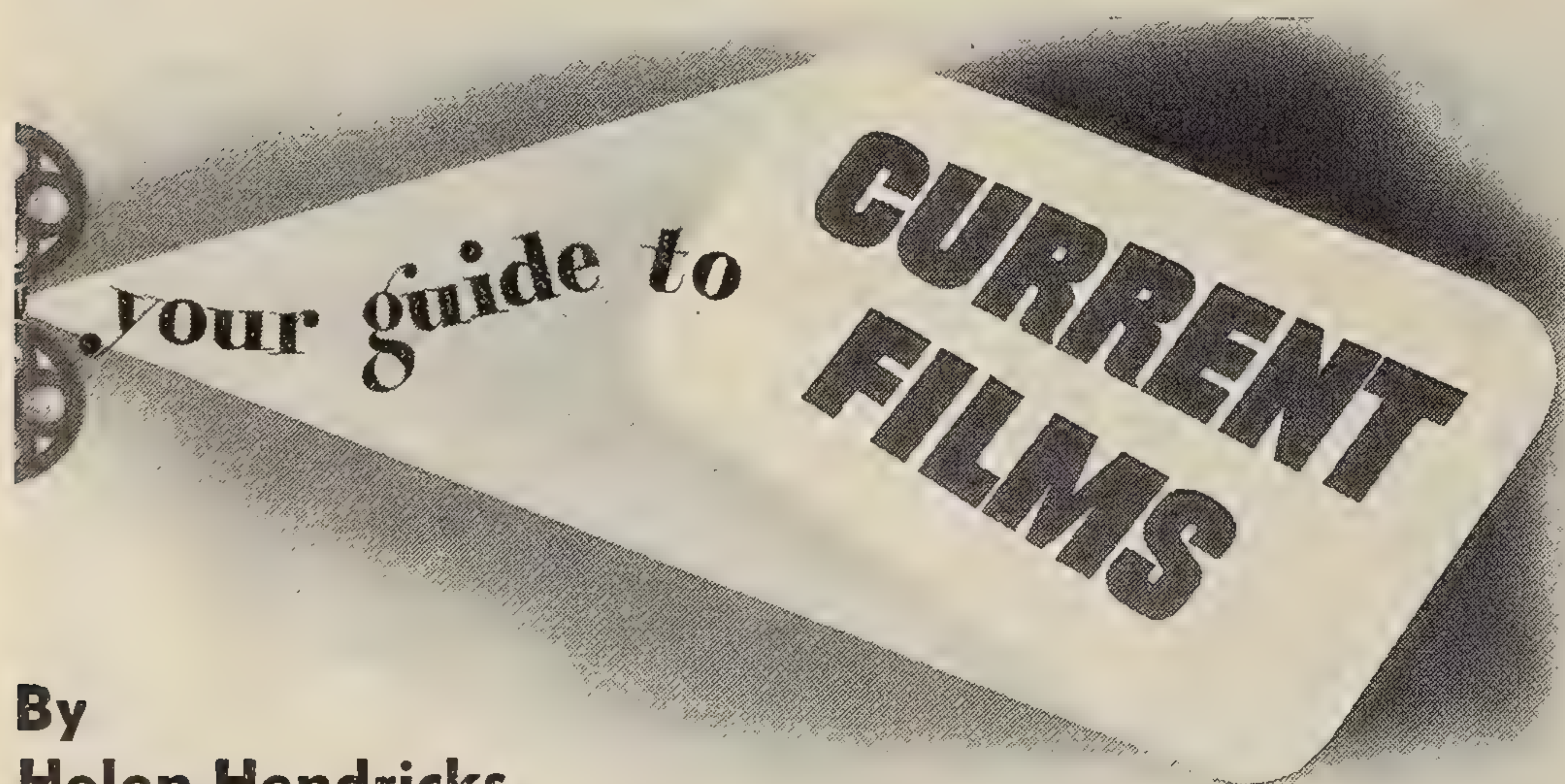
Produced by ROBERT FELLOWS · Directed by LEWIS ALLEN · Screenplay by Warren Duff · Based on a Story by Tiffany Thayer



Orson Welles and Felix Aylmer are watchful bystanders at Tyrone Power's first meeting with Wanda Hendrix in "Prince Of Foxes," saga of the treacherous Borgias.



Paul Douglas, Jane Hamilton, Linda Darnell in the comedy, "Everybody Does It."



By
Helen Hendricks



Alan Ladd meets June Havoc in "Chicago Deadline" and she falls in love pronto.

Prince Of Foxes

20th Century-Fox

THE team of Lucretia and Cesare Borgia have almost become as well-known to movie audiences as Smith and Dale were to vaudeville addicts. The difference being that one team dispensed with laughs while the other dispensed with death and intrigue. The picture deals with the latter. Lavishly set in the Italian Renaissance period when *Cesare*

Borgia (Orson Welles) was striving to conquer all of Italy, this shows the extents to which *Borgia* will go to accomplish his ends. Through one of his aides, Tyrone Power, he hopes to capture a peaceful, yet almost impregnable key stronghold ruled by a seventy-year-old duke and his beautiful young wife, Wanda Hendrix. The strategy *Cesare* employs is not statesmanship but seduction, not warfare but cut-throat murder. An opportunist, who was a peasant until assuming a phoney title, Power changes his plans after serving as *Borgia's* ambassador in the aged duke's court. In realizing the evil in *Borgia*, Ty decides to go all out in helping the duke and his subjects stave off *Borgia's* subsequent attack on the small city. Beautifully photographed in Italy, nothing is spared in making this an authentic period production based on the Samuel Shellabarger novel. For excitement and thrills galore, it's one of the year's best!

Chicago Deadline

Paramount

HAS everything to recommend it to mystery fans. A taut drama dealing with the personality study of a dead woman, the action begins when reporter Alan Ladd is at hand when the body of a girl is found in a shoddy Chicago hotel

room. Obviously dead of natural causes, Ladd nevertheless becomes interested in what caused her to die alone and friendless. With the help of her address book, which he secretly takes from the room, Ladd starts his search into the past. Through flashback, the girl, Donna Reed, is brought back to life along with the incidents which ultimately lead to the present. The address book, three quarters of which lists masculine names, also becomes the answer to the murder of Donna's true love. Ladd was never better in his characterization of a reporter in love with a human interest story, and the supporting cast, including June Havoc, matches his pace. Filmed in Chicago, you also get a nice amount of local color.

The Doctor And The Girl

MGM

TO ERR is human, to forgive divine is a lesson which Doctor Charles Coburn learns the hard way. An eminent surgeon, Coburn not only wields the scalpel at the operating table but also cuts family ties when two of his children, Glenn Ford and Gloria DeHaven, decide to lead their own lives for a change. For Glenn, the switch from Park Avenue

Sweethearts of "That Midnight Kiss" are Kathryn Grayson and Mario Lanza.



WE'VE GOT BERLE!

BERLE'S ON THE SCREEN!

THE NATION'S NO.1 FUNNY-MAN!

BERLE'S HERE!

HE'LL BERLE YOU OVER!

WARNER BROS.
FILL THE SCREEN
WITH ALL THE ROARS
AND GUFFAWS
HE'S FAMOUS FOR!

MILTON BERLE

GETS VERY
FUNNY WITH
VIRGINIA
MAYO



"ALWAYS LEAVE THEM LAUGHING"

Oh what a story!

EVERYONE FALLS FOR HIS GAGS- HE FALLS FOR EVERYONE'S GAL!



Stop laughing
-and listen!
8 NEW HIT
SONGS TOO!



WITH

RUTH ROMAN · BERT LAHR



DIRECTED BY ROY DEL RUTH

PRODUCED BY JERRY WALD

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE

FROM A STORY BY MAX SHULMAN AND RICHARD MEALAND

MUSICAL DIRECTION BY RAY HEINDORF

and a lucrative neuro-surgical practice to being just a general practitioner on Third Avenue has a few difficulties but being married to ex-patient Janet Leigh helps matters a great deal. However, Glenn's kid sister, Gloria, finds her affair with a married man has its consequences. Frightened and afraid to tell her father, Gloria takes matters into her own hands. . . . Suspenseful melodrama, this seldom gives a breather from emotional strain although there are several flashes of bright humor. The acting is excellent, and every now and then, you'll find yourself reaching for a hanky.

The Fighting Kentuckian

Republic

IT DOESN'T take long to establish the fact that this is one of those robust John Wayne thrillers. Returning from doing battle for General Andrew Jackson, in the war of 1812, Wayne and his buddy, Oliver Hardy—the rotund member of the Laurel and Hardy team—get demobilized from their Kentucky rifle company so that Wayne can pursue a chic French lass, Vera Ralston. Vera's father, along with a large group of French settlers, don't know it, but they are about to be hoodwinked out of their homes and land grants by the local politicians. John knows about as much of the plan as the settlers do, but he winds up smack-dab in the middle of one tough situation after the other. Most of the time he's bewildered by events, but when his mind doesn't come up with an answer, his fists do. A lot of comedy relief, many romantic episodes, and, of course, loads of lusty fights are just what Wayne fans ordered from Santa.

Father Was A Fullback

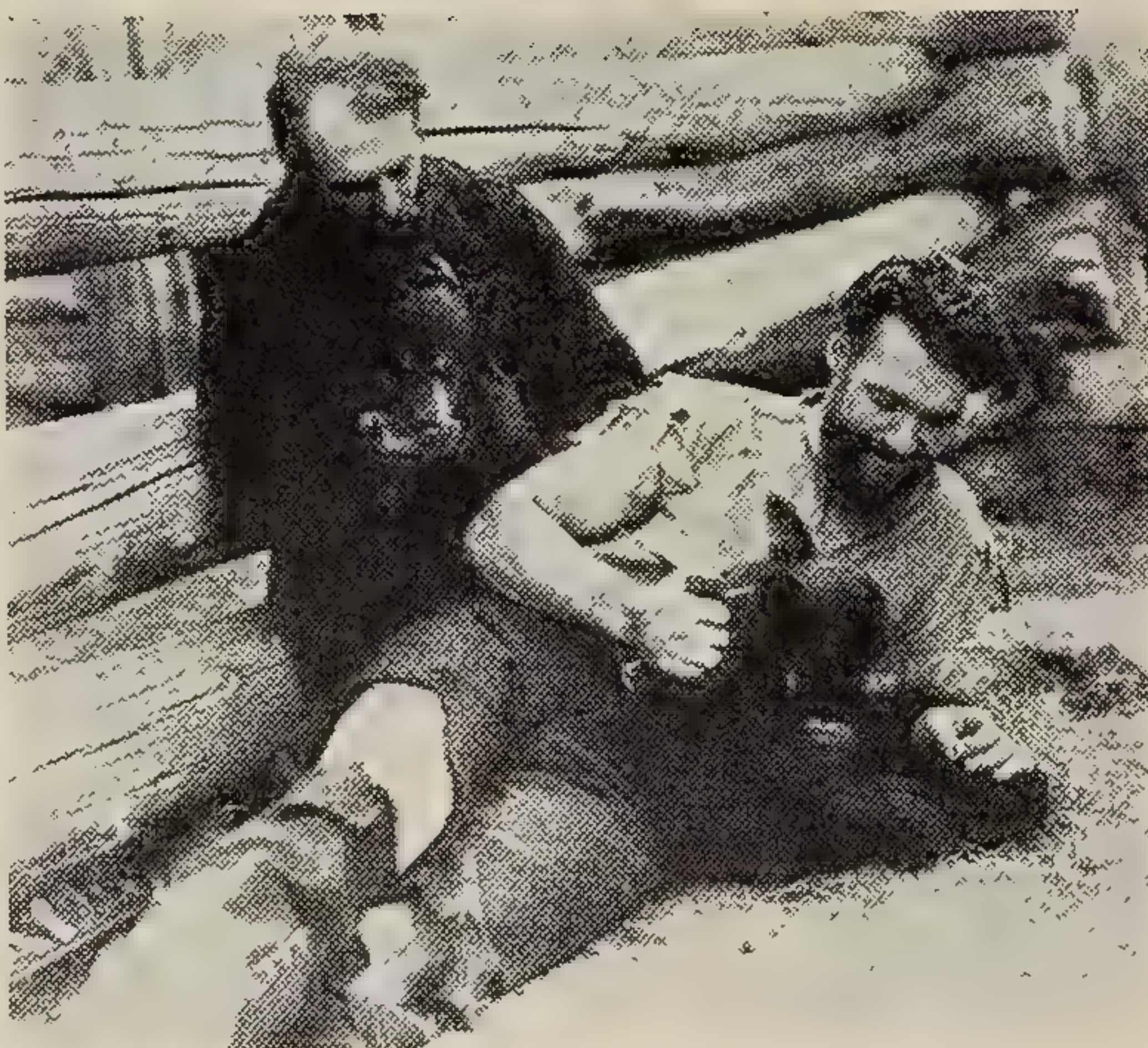
20th Century-Fox

PAPAS come and papas go, but as a college football coach, papa Fred MacMurray is a father who just stands still. In fact, he's been standing still so long, he's up to his neck in a losing team.

Laraine Day stands by Robert Ryan thru the gruelling "I Married A Communist."



Clifton Young, Dennis O'Keefe, Gale Storm blast baby rackets in "Abandoned."



Merrill McCormick, Del Cambre with cub stars of Alaskan story, "Arctic Fury."

aged admirer is just a gigolo, she throws herself into a writing career. Happily for Fred, Betty, and dear old Siwash, the story is published, and what looks like a catastrophe at first, changes into a neon-lighted signpost indicating a happy future for all. Rudy Vallee, as the worrywart business manager of the team, and Natalie Wood, as Fred's youngest daughter, also lend a hand in the whoopla.

I Married A Communist

RKO

SUSPENSEFUL story of an ex-Communist, Robert Ryan, who since leaving the party has 1) become vice-president of a shipping concern and 2) married Laraine Day. Though he has shut the door on past connection with the Communist Party, one reminder slinks back into his life—and what a reminder she is! Janis Carter plays Ryan's ex-amour who refuses to forget the old days.

Bing Crosby, pert Virginia Dale and Fred Astaire go into their dance in "Holiday Inn," re-release of the Paramount musical which features Irving Berlin's music.





Hugh French, Phillip Friend, Marta Toren in U-I's "Sword In The Desert."

"Strange Bargain" stars Martha Scott, Jeffrey Lynn, Arlene Gray, Michael Chapin.

when she and Ryan stirred up riots and handed out subversive literature for romantic kicks. So, when Ryan weds Laraine, Janis, still a Communist, goes all out to ruin him. To start with, she sics the Commies back on his trail, then starts operating on John Agar, Laraine's young brother. One horrible mess of lives is the result—with Janis becoming #1 victim since she actually *does* fall for Agar. The methods of the Communists, you'll learn from this, can be awfully gruelling, and so is the way Ryan metes out justice to Party Leader Thomas Gomez, who's a fiend for odd methods of liquidation, himself.

That Midnight Kiss

(Technicolor)
MGM

THE recipe is a well-known favorite: take a girl singer, Kathryn Grayson,



a handsome unknown boy singer, Mario Lanza, a blueblooded grandmother, Ethel Barrymore—then sprinkle liberally with mucho music of the popular and operatic varieties and finally garnish heavily with Jose Iturbi. The plot, too, is pretty much like a gelatine whip: Mario Lanza, the new singing sensation, is a truck driver with musical tendencies. When Kathryn discovers him, she decides he'd be the ideal leading man for an opera series her grandmother is sponsoring. Eventually their business relationship

blossoms into young love, then a lovers' quarrel, separation, and between Jose and Miss Barrymore, a reconciliation is fixed up so that everyone, including Keenan Wynn, who's Mario's manager, can wind up in the civic auditorium warbling gleefully. (*Lanza's voice is so terrific sometimes you wonder if some recording engineer didn't lean an elbow on the "loud-er" switch.*) Two performances which will have you cheering are those of Thomas Gomez, the temperamental opera tenor, and Jules Munshin as Jules Munshin.

Abandoned

Universal-International

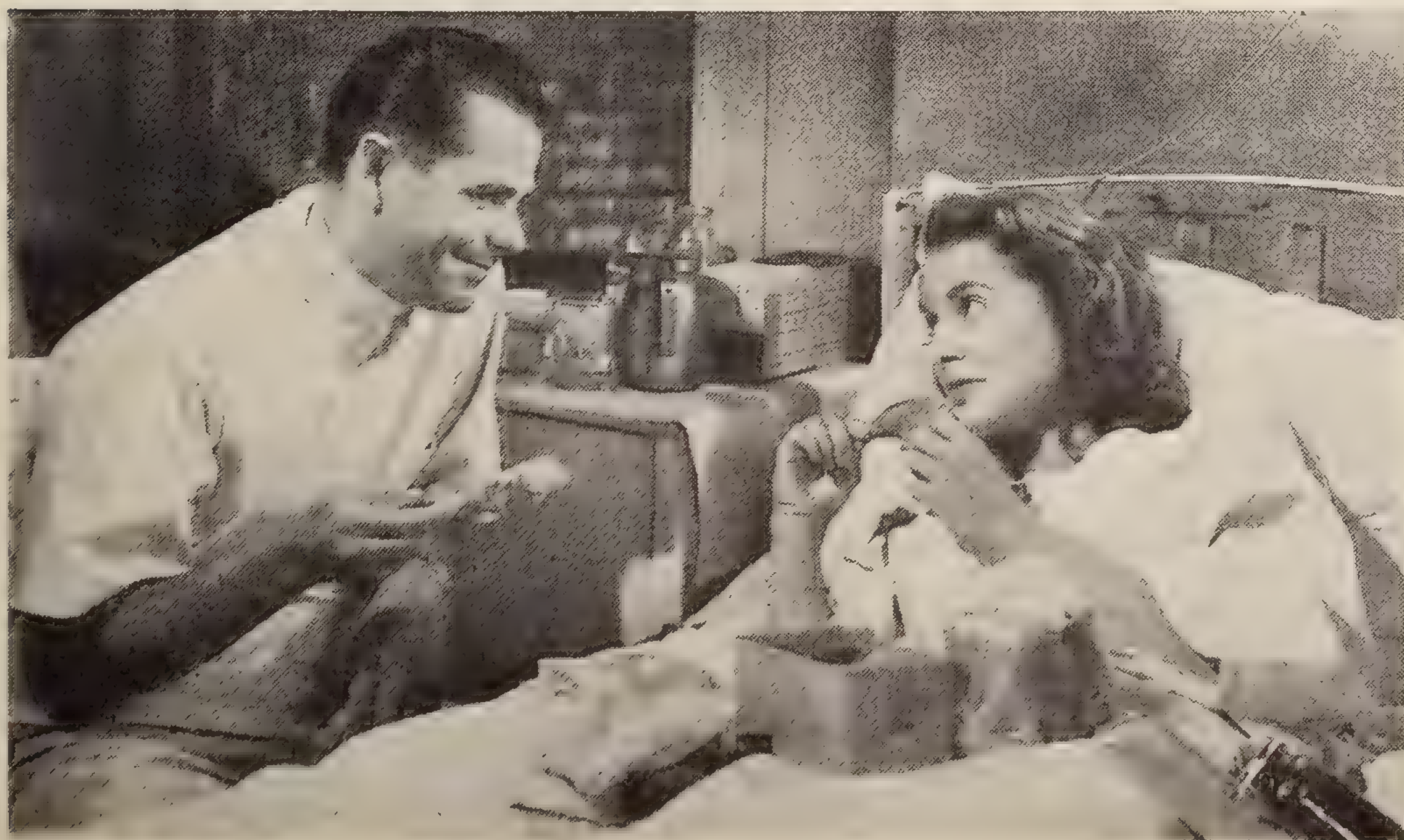
IT'S TOUGH looking for a missing sister only to have the search end in the morgue. When Gale Storm decides to inquire into her sister's mysterious death more thoroughly, reporter Dennis O'Keefe not only assists but almost gets himself beaten to death for his efforts. From what Gale tells him about her sister, in addition to going through newspaper files, Dennis gets the hunch that the dead girl was victimized by a black-market which dealt in the buying and selling of illegitimate babies. Furthermore, he suspects a society dowager, Marjorie Rambeau, of being the head of the ring. Getting proof so that District Attorney Jeff Chandler can prosecute is when Dennis and Gale really run into more than they anticipated. Centered around a different type of racket, this has plenty of fast-moving moments for them that likes action.

Everybody Does It

20th Century-Fox

SPARKLING humor and slapstick comedy prevail in this tidy bit about a young matron, Celeste Holm, who finds it difficult to stifle the yen to become a concert singer. Husband Paul Douglas, a wrecking contractor, would like nothing more. (*Please turn to page 74*)

Dr. Glenn Ford's favorite patient in "The Doctor And The Girl" is Janet Leigh, who not only becomes his favorite wife but his comforter when trouble threatens.



Fred MacMurray, Maureen O'Hara in the football story, "Father Was A Fullback."

Say It With Perfume!



Warner star Patricia Neal, finds perfume a definite boon to femininity.

Few presents express Christmas so eloquently as perfume. It's the stars' favorite gift

By Courtenay Marvin



Beautiful Ava Gardner is always enveloped in an aura of enchanting perfume.



Alexis Smith, an ardent perfume devotee, finds it also makes the perfect gift.

SOME TIME ago I began checking the gift preferences of Hollywood from both the angles of giving and receiving. Barring ranch houses, mink coats, jewels and luxury cars, perfume was tops on the preferred list.

If this fact makes you think only of Lalique flacons containing precious drops costing more than your week's salary, come down off your stepladder and listen. Never have I witnessed a Christmas more budget-conscious in fine fragrance than the one we are about to know. The answer is that the perfume creators have retained their masterpieces that sell for \$25, \$35 and up, but they have also added junior sizes. Indeed, there are few fine houses who have not put their imagination to work in conceiving charming smaller sizes both for dressing-table and for carrying purposes. This year, you will find perfume presented in utterly new ways. The heavy gold-like link bracelets recently captured my eye. From one is suspended a miniature compact studded with simulated pearls. Inside is dry perfume in cake form, with a tiny puff for brushing onto skin whenever you like. The other bracelet dangles a miniature metal jug of liquid perfume. Each is well under \$4. Then you will find beautiful lapel flacons to be pinned or clipped onto jacket, blouse or dress. In fact, perfume has persuasively entered the costume jewelry field.

A movie producer once told me he could read the character of any girl by looking in her hand bag, and he didn't mean her address book, either. Since most of the boys pride themselves on this clairvoyant sense, you will do well both for exterior charm and for peeking-purse purposes to give to yourself as well as your gift list the purse perfume carrier or dispenser. For there is a whole new

world of beauty in these personal appeal accents, and you can still remain very budget-minded and find both fine perfume and attractive containers. Even in your five-and-tens you will find reputable brands, while your drug and department stores will be lavish with them. It is surprising what beauty you can find along this line from \$1 up or down.

Perfume alone is a complete and perfect gift, no matter how small the size. It is also the utterly charming extra to add with your present of lingerie, hosiery, gloves and other feminine frills.

In giving perfume, my thought is that the lovely little combinations are more gifty than the single larger bottle. For the limited editions offer a choice of a number of scents, giving the receiver a perfume wardrobe. This is a famous little hatbox package with a choice in miniature bottles plus a pair of good-looking hat pins adorning the box. There is a Cinderella clear plastic slipper holding a world-wide favorite. You will love the little slipper when the bottle is removed.

One wonderful feature of some of the original packaging this Christmas is the re-use value of the container. My frank advice on the perfume gift situation is to begin to look early, because I do not believe there is a feminine gift problem from the age of six to sixty that cannot be happily—and economically—solved with fragrance. Perfume for the little girl of six, you may ask. Yes, little girl bottles of toilet water or eau de Cologne, sweet and fresh, and packaged in a youthful style. An idea—for her favorite doll, a little bottle of fragrance, too. Now that our leading home permanent boys have contrived a small home curling set for dolls' hair, why not her own perfume, too?

For some straight Hollywood personal perfume ideas, I called in my West Coast scouts, and here is what I learned.

At MGM, Kathryn Grayson is an ardent devotee of muguet or lily-of-the-valley and the brand she uses is remarkably true to the flower. Light, lilting, wholly lovely, many of us forget that this is a delight the year-around and is almost mandatory for the first whisper of Spring.

Irene, the renowned designer, uses an old favorite named after this Winter's most fashionable wool fabric. Three guesses! Fabric names now designate some wonderful perfumes.

Janet Leigh expresses a preference for floral scents, and follows through for evening dress by using the perfume to match the fresh flowers she is wearing.

From RKO, I quote perfume slants from a rather wide age group, because, as I said, fragrance is not for the grown-ups, alone. It actually belongs to any age that wears a skirt.

Exciting Jane Russell likes extremes in fragrance, because she suits it to the setting. With a (Please turn to page 74)

Sonja Henie says

“I do”

How to Lose Weight and Look Lovelier

Now! Reduce—and look lovelier while you are doing it! Lose weight *the way* Nature intended you to! A quick, natural way with no risk to health. If you follow the Ayds Plan you should feel healthier, look better while reducing—and have a lovelier figure!

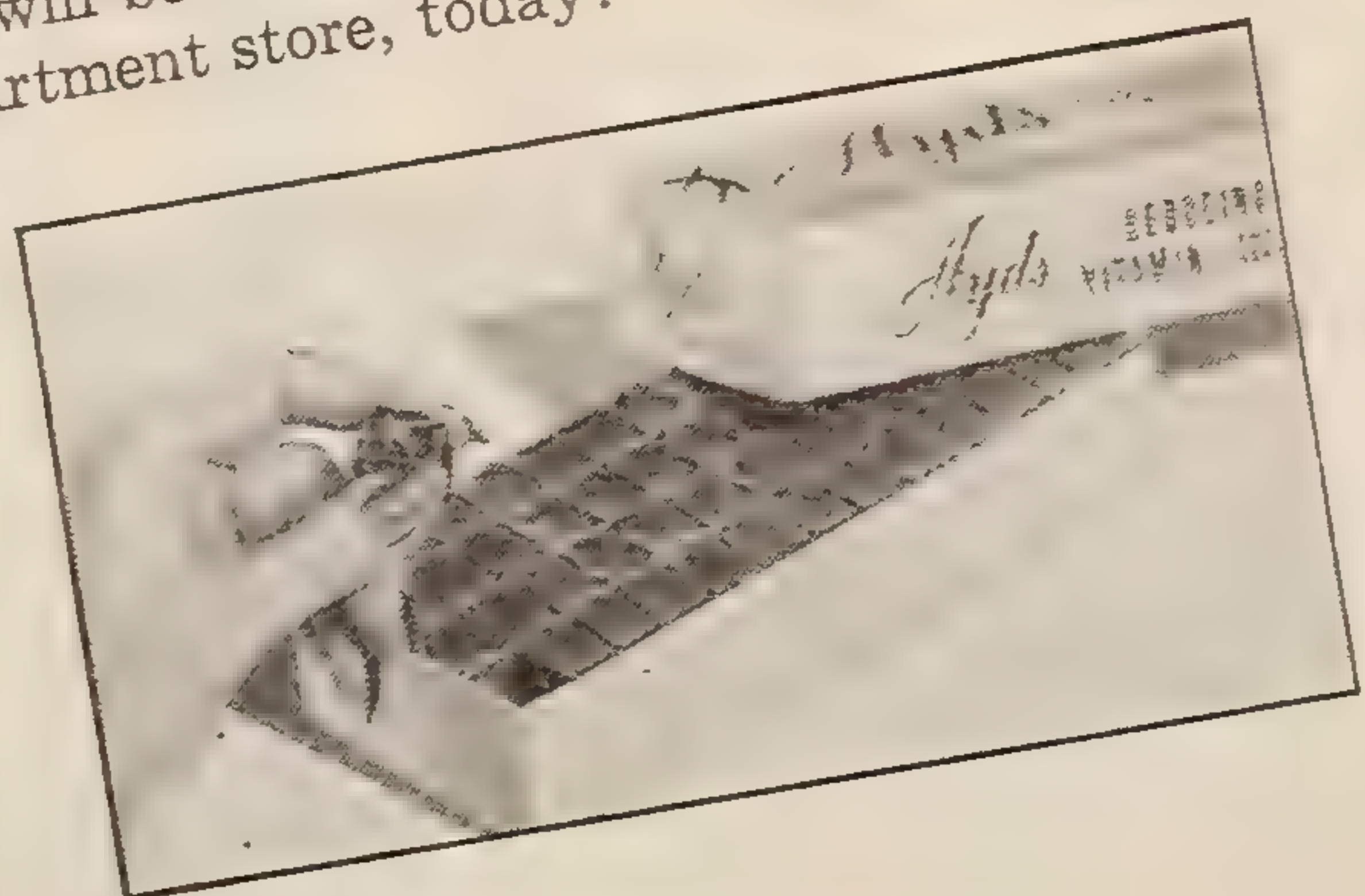
This is because the Ayds way to reduce is a natural way. When you take Ayds before meals, as directed, you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories . . . works almost like magic. Easily and naturally you should begin to look slimmer, more beautiful day by day, when you follow the Ayds Plan.

Women all over America now have lovelier figures with the help of Ayds. Clinical tests conducted by eminent physicians on over 100 persons proved quick, safe weight losses averaging 14 to 15 pounds.

Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box or your money will be refunded. Get Ayds from your druggist or department store, today!

“I do recommend Ayds to any woman who has a problem with her figure,” says Sonja Henie, Star of the Sonja Henie Hollywood Ice Review. “I keep myself in trim all the time with the help of Ayds. I can’t think of a better way to reduce.”



The Loveliest Women in the World take AYDS

A SAGA OF SCOUNDRELS IN A CENTURY OF INFAMY!



Three Years in the Making!
Filmed Amid the Splendor
of its Original Locale! A
Spectacular Cast of 50,000!

SEE!

The Seven Cinematic
Wonders of the World!

*King of Romantic
Epics... From
the pen of
the Greatest
Romance
writer of
our time!*

Samuel
Shellabarger's

PRINCE of FOXES

Starring
TYRONE ORSON WANDA
POWER · WELLES · HENDRIX

Marina Berti · Everett Sloane · Katina Paxinou · Felix Aylmer
Screen Play by Milton Krims · From the Novel by Samuel Shellabarger

Directed by
HENRY KING
Produced by
SOL C. SIEGEL



20th
CENTURY-FOX

NEWSREEL

Bill Bendix, feeling pleasantly ill at ease, poses with one of the models at Illustrator Tom Kelly's festive party which was attended by a host of movie personalities.



"Jolson Sings Again" stars, Barbara Hale and Al, at supper party at Stork Club.



Jane Russell and Bob Sterling, among many stars at Tom Kelly's gay party.

Morton Downey with Hedy Lamarr
ork following her return from Europe.





Roy Rogers at meeting in Beverly Hills Hotel at which he put up Roy Rogers Trophy for safety in elementary schools in United States.



Roy Rogers, National Safety Council, school children of America.

ROY ROGERS, next to be seen in Republic's "The Golden Stallion," has long been an advocate of safety for school children. So much so that he has embodied his feelings in the form of a trophy which he will award each year to the school in the nation which has had fewer accidents within its confines than any other. Roy hopes, that with the cooperation of the National Safety Council, his trophy will be the means of further safe-guarding the lives of the millions of children now attending elementary school.



Right: Dr. Wayne Hughes, Jeanette MacDonald, Gabby Hayes, Margaret O'Brien, Lloyd Nolan, Maureen O'Sullivan and Roy with the Roy Rogers Trophy for safety.



Roy Rogers and silver trophy for school kids throughout nation.

The Roy Safety Trophy



Virginia Mayo,
starring in
"WAYS LEAVE THEM LAUGHING"
Warner Bros. Production





**Bob Stack and Irene McEvoy at Mocambo
Champion dance team opening.**



The Zachary Scotts and daughter, Waverly, registering at the Algonquin in New York.

"... I will, is



Though estranged in "Baby Makes Three," Bob Young, Barbara Hale agree off set.

By Lynn Bowers

The Zach Scotts' teenage daughter, Waverly, is making her debut in a Broadway musical. And her old man will be in the chorus-boy lineup for opening night, just for laughs. Waverly's mom, Elaine, will be able to give her cheeild some pointers—she used to be one of Broadway's most competent stage managers before Zach batted his long lashes at her and took her out of circulation. The Scott kid is pullently stage struck, as we well know from watching her wide-eyed fascination backstage at the La Jolla Playhouse last Summer.

Lana Turner and Bob Topping are all settled down in their tres expensive new home in Holmby Hills—they must have looked at every large house for sale in the fashionable districts of town before finally picking this one.

Her former boyfriend, Ty Power, and his wife, Linda Christian, also went house shopping on their return from Europe. Ty's two-bedroom job was a little on the small side for the new babe and for Linda's fabulous wardrobe which Queen Elizabeth's dressmaker, Norman Hartnell, whipped up.

Ty's new leading lady, the chic French Cecile Aubrey, will be welcomed with open arms by the boys in the publicity department at 20th Century-Fox. When photographs of her in "The Black Rose" started coming through, the guys were gasping and drooling by turns. She has blonde hair (natural) and brown eyes, and from their animated descriptions of her we'd say she's quite a dish, quite a dish.

June Allyson had to dye that purty blonde hair of hers red—for the first time in her career—when she stepped into "The Reformer And The Redhead," one of the many pictures originally announced for Lana Turner. If Lana'd

THIS may be sad news to Bing Crosby, but Robin Hope has a new pal for the tag scene of his new picture, "Fancy Pants." Y'know how Cros usually manages to walk in on the end of a Hope opus? Seems like now it will be Gene Autry instead of Bing who will ride in on Champion and rescue Hope from a fate worse than death. The cowboy star offered his services to his long time friend when Hope was kicking around the problem of how he was going to get out of the situation his script writers got him into.

And speaking of Gene—he plunked down ten thousand bucks for the rights to the song "Riders In The Sky"—it'll be the title of his new picture and Autry will sing "Yippie-i-a" all through the picture. So get ready to be haunted by the haunting tune all over again.

Author James Hilton, host of CBS' "Hallmark Playhouse," rehearses Linda Darnell in "Mother." Linda's now in 20th Century-Fox's "Everybody Does It" with Paul Douglas.



Milton Berle convulsing Desi Arnaz and Director Lucky Humberstone at Mocambo.



Janet Leigh, of "The Red Danube," and steadiest date, Arthur Loew, at Ciro's.

done all the ones earmarked for her, she'd have had to be at least triplets.

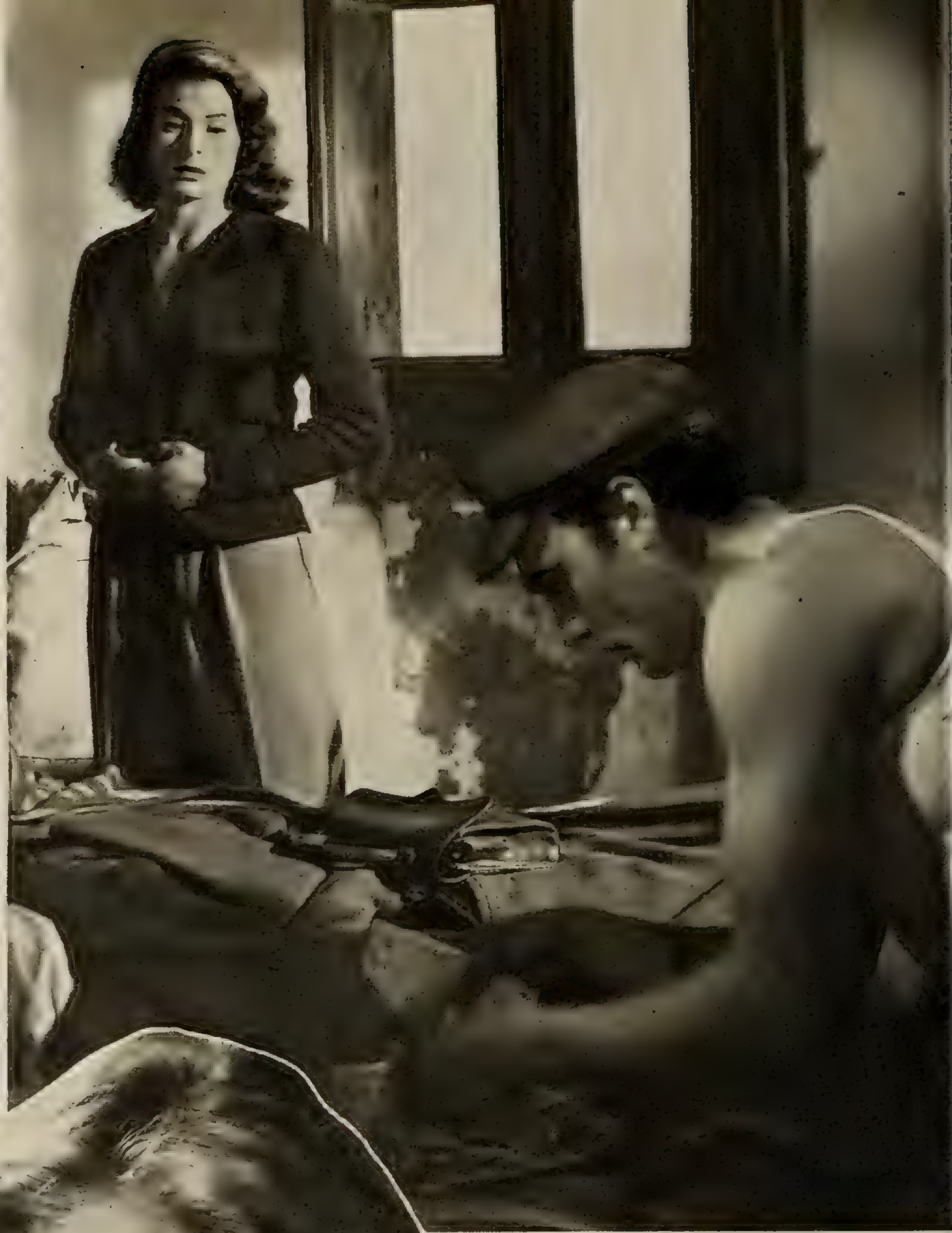
When Paul Douglas left for Europe to be in the airlift picture, "Two Corridors" (Please turn to page 64)

Gertrude Niesen and Gordon MacRae enjoy Bob Mitchum's birthday greetings to her.





Mario Vitale and Ingrid Bergman in a tense scene from "Stromboli."



In the picture, Ingrid, a D.P., is married to Mario, a fisherman.

Ingrid is as tormented by her troubles in "Stromboli" as she is off screen.



By Elizabeth MacDonald



Ingrid Bergman at a Hollywood premiere and her husband, Dr. Lindstrom. One of

What's Ahead For Ingrid?

Someday Ingrid Bergman has to return to the world and the three problems awaiting her

Probably no one was more amazed than Ingrid Bergman herself when she fell so helplessly in love with Rossellini that she was incapable of counting anything but that love.

with the men in her life, Roberto Rossellini, husband whom she doesn't want to hurt.

SUCH a short time ago Ingrid Bergman was looked upon as probably the most predictable star in Hollywood. Writers assigned to interview her found her notoriously poor copy. For what was there to say about a woman whose private life was centered completely on her home and husband and child, an actress whose flair for the dramatic was confined entirely to her acting, a woman so deeply reserved that off the screen she appeared almost colorless? The only thing to say, and everyone said it, was that Bergman was the one Hollywood personality who could be depended on never to commit even the slightest indiscretion.

Then overnight, everything changed. In practically every newspaper in the country appeared the Stromboli pictures and Hollywood was as amazed as everyone else. No one had to read the captions to realize what had happened. The story was there in the radiant faces of the man and woman walking hand in hand, it was there in that electric awareness of each other as they sat on the rocks jutting into the (Please turn to page 54)

The compelling Ingrid of "Stromboli" debunks the theory she's inherently cold.



Maureen O'Hara and her husband, Director Will Price, at the "Ice Follies" opening.



Mr. and Mrs. Van Johnson receive a personal greeting from an "Ice Follies" skater at the Pan Pacific Auditorium. Van's now winning plaudits for his performance in "Battleground."

The David Nivens entering the Pan Pacific Auditorium to see the musical "Ice Follies."



John Garfield tests the ice for Evelyn Keyes. Dane Clark is sitting beside them.

The Stars Step Out

Ginger Rogers enjoys her conversation with one of the stars in the "Ice Follies" show for 1950, but Greg Bautzer and Elizabeth Taylor are both too busy looking around to talk.





Cesar Romero, Dick Powell and June Allyson chatting with an "Ice Follies" star during intermission. This debut began the troupe's 1950 tour of U. S.



The acrobatic numbers in the show made John Agar and Shirley Temple gasp. Joe Kirkwood, Jr., is behind John.



Ann Blyth was kept so busy signing autographs at the "Ice Follies," that she almost missed seeing part of the performance.



Margaret O'Brien takes a bow with a pair of "Ice Follies" twin skating stars to escort her around the rink.



**June Haver, currently in
the 20th Century-Fox film,
"Oh, You Beautiful Doll"**





I'm A Christmas Kid

"Personally, I think my birth date is a good thing. I think it's an honor"

By Humphrey Bogart



The star of "Tokyo Joe" with his wife, Lauren Bacall, and their son, Stephen.



A Christmas Humphrey spent in Italy entertaining troops was one of his most memorable.

MY BIRTHDAY is December 25th. Always has been. Always will be. I hit it right on the nose.

And what's bad about that, sez I?

A lot of people have brought me sympathy on this "unfortunate occurrence."

"Gee, Bogey," these characters say, "you don't really *have* a birthday, do you? It's a shame!"

Shame, my foot!

Personally, I think my birth date is a good thing. I think actually that it's an honor. Someone Else was born on that day, too, you know. And there is a certain distinction in having arrived the same day He did.

And there's the business of birthdays in general. I think that they're pretty ego-making. Why go out of your way to celebrate the day you were born? To me, it is just as if you were telling the people, "Isn't it wonderful that I appeared on the earth? Aren't you the lucky ones, though!"

My bride of several Summers, Betty, doesn't feel this way, I hasten to add. Betty is the biggest holiday-hustler in town. She has three hundred and sixty-five of 'em a year—Mother's Day, Valentine's Day, Washington's Birthday, Hallowe'en, The Day We Got Married, The Day We Started Our First Picture Together, The Day We Bought The House, and so on and on and on.

With this attitude, Betty naturally beats her lovely brains out on the occasion of my natal anniversary. To her, *(Please turn to page 65)*

"We have forgotten the humbleness and sweetness of the first Christmas of them all," says Humphrey Bogart, with James Cardwell in "Tokyo Joe."

"At two minutes past twelve on Christmas Eve, Lauren gives me a birthday present, followed by 6 or 7 more."





Cyd Charisse with handsome Tony Martin, who's just like every other husband.

By Betty Hutton

(Also speaking for Cyd Charisse)

Cyd Charisse in her latest MGM film, "Tension." One of Cyd's real life problems is what to do with the double portions of food hubby Tony Martin orders for her when they dine out.

Cameraman George Barnes, Wally Westmore and Betty on "Let's Dance" set. As the spouse of Ted Briskin, Betty knows that when he sprawls on the floor, television is her rival.



YOU may have heard a rumor that Hollywood wives, especially if they are in pictures, rule their roosts. Cyd Charisse and I would like you to know that this is a little off the beam.

We both have most attractive husbands. Mine is Ted Briskin, a tall, dark and handsome character. Cyd's is Tony Martin, also a t., d., and h. character. Cyd and I are extremely fond of said males. But there are also times when we consider a bit of mayhem on their persons.

Ted and Tony have been friends for years. They first knew each other in Chicago over a decade ago. A few years back, they renewed their friendship on the links of Hillcrest Country Club. If Cyd and I had only known it, we should have been there with shillalahs—to keep them from saying a word to each other.

You see, they are very much alike, these two. They enjoy the same things.

And the things they enjoy are absolutely the opposite of what Cyd and I enjoy.

Thus: a big evening when the Martins and the Briskins get together consists of Father Martin and Father Briskin slapping each other on the back, pouring each other a drink, and settling down to

The rule book says a wife should let her husband run things, but if she does, look what happens



Betty and Ted. When they join the Martins for an evening the girls take a back seat.

a two-hour session of who is doing what in the National League, how So-and-So is hitting, how many bases Joe Schmo stole yesterday, and so on and on.

This is, unfortunately, merely a period of prelude. It proceeds the two gentlemen lowering their torsos, chest down, on the rug, and spending three hours in rapt attention, eyes focussed on a television set. What is showing on television? Are you, friends, kidding? The Hollywood Stars, of course. The Angels. Anybody else who happens to be swinging a bat this season.

While all this is going on, Mama Martin and Mama Briskin sit. Period. We are not, need I add, fiends for the diamond. We can take it or leave it. So, for politeness' sake, we listen to the preliminaries and then, when the dialing and torso-lowering commences, we retreat to the peace and quiet of a bedroom, there to chat about babies, clothes, and so forth.

And our dear spouses—or is it "spice?"—never know we have gone.

This resume is merely one facet of Cyd's and my secondary stature in our families. It seems, you see, that we girls spend most of our time together.

Cyd, of course, is a delight to have around. She is calm and collected—very good for me, naturally. She is so lovely-looking that I sit watching her for hours. When she sinks (*Please turn to page 62*)

Betty chatting with Asst. Director Eddie Solven between scenes of "Let's Dance."



We Wives Have Our Troubles

Alan Ladd, now starring
in "Chicago Deadline,"
a Paramount production



CHICAGO DEADLINE ..

IN their quest for news, reporters are oftentimes akin to detectives, especially when there's a baffling murder to be solved. That's the kind of newspaperman Alan Ladd is in "Chicago Deadline." While in a hotel Alan hears a scream and, investigating, finds a maid gazing in horror at the body of Donna Reed. There's no sign of violence and he assumes death is due to natural causes. Alan looks for a clue to her identity and finds an address book with fifty-four names. He takes it and leaves before the police arrive. Then he starts calling the people in the book. Their varied and mysterious answers so fascinate him he becomes determined to piece together the jigsaw puzzle. It turns out to be the most exciting and adventurous story of his newspaper career.



Donna Reed always visited her brother, Arthur Kennedy, on his birthday.



Alan Ladd, as the adventurous reporter in the Paramount film, "Chicago Deadline."

As he pieces together her story, Alan imagines he's in love with the dead Donna.



Their affection for Donna is the tie that binds June Havoc and Alan Ladd.



Below: Donna Reed waits for the "El" in this on-the-spot scene in "Chicago Deadline." All the outdoor sequences in the film are authentic as they were shot in the midwest metropolis.



Janis Carter, appearing
in the RKO production,
"I Married A Communist"



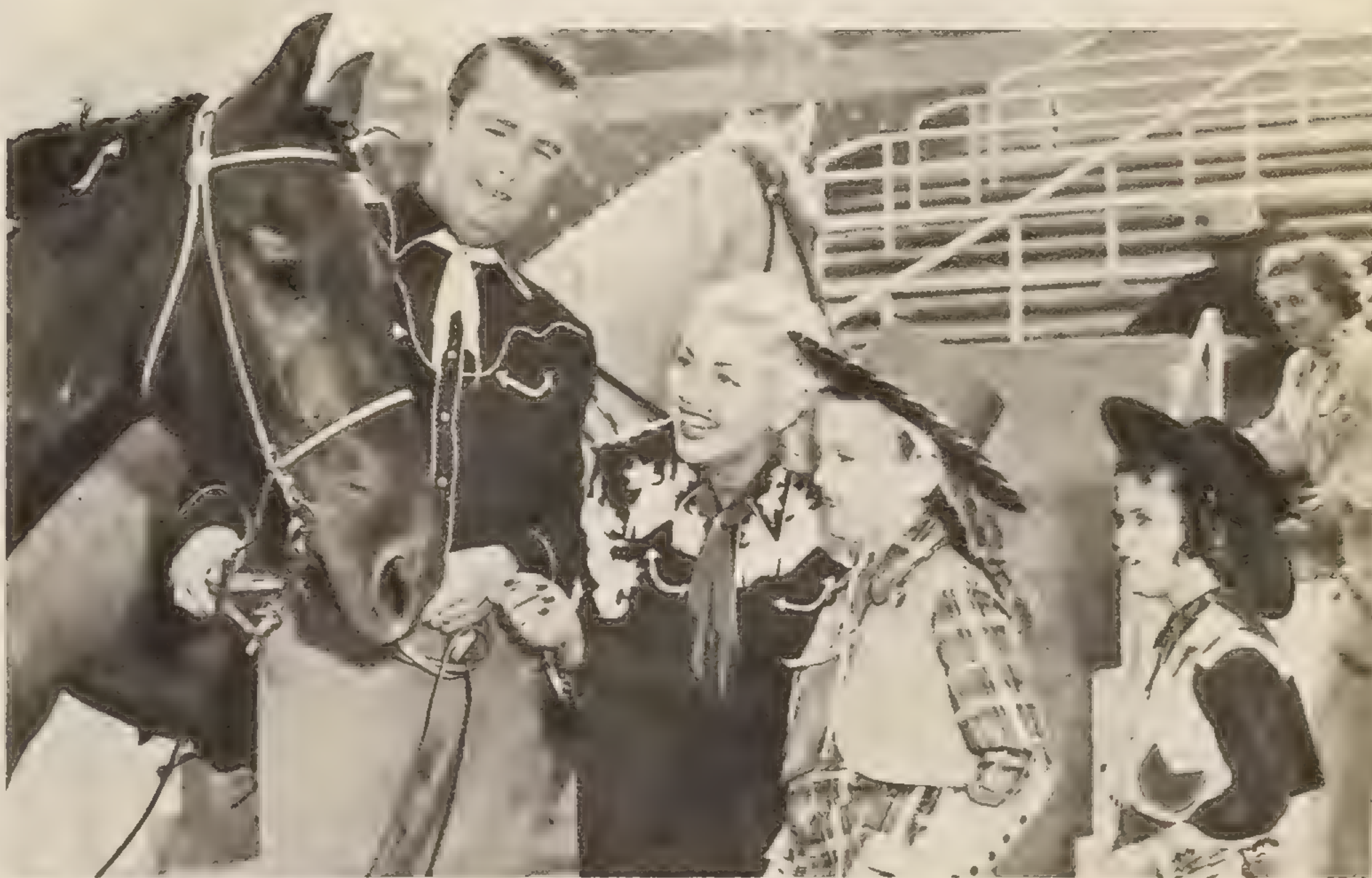
Lana Gives A Party

THE party Lana Turner gave her daughter, Cheryl, on her seventh birthday was one Cheryl will still be dreaming about when she's seven times seven. At the Riviera Club, on the outskirts of Santa Monica, Lana and her husband, Bob Topping, staged a Wild West celebration for Cheryl and her wide-eyed young guests, complete with cowboys and Indians, and, of course, ice cream and cake. Everybody, including Bob and Lana, who's back at MGM in "A Life Of Her Own," wore ten gallon hats, hobbled around in cowboy boots and yelled for glee when the big rodeo was staged.



Lana Turner and Bob Topping admire Cheryl's birthday gift from a cowboy friend, Michael Germaine

Below: Cowgirls Steffi Wanger, Pamela Lawrence, Lana and Cheryl line up along the corral fence to watch the rodeo.



To Cheryl and guest, Steffi Wanger, the pony from Lana and Bob was the most wonderful present of all.



Right: After a long absence from the screen, Lana Turner is going to hypnotize fans again in "A Life Of Her Own."

Ryan Goes Romantic

**By Reba and Bonnie
Churchill**

Every time Bob Ryan
meets Joan Fontaine
in "Bed Of Roses,"
a love scene ensues.



"You've no idea," complains Bob Ryan.
This love-making is really hard work."

"I wasn't anti-Romeo," says Bob Ryan,
"it's just that every film has a vil-
lain and most of the time I've been it"

ROBERT RYAN held Joan Fontaine firmly in his arms, searched her face for a brief moment, bent low, and planted a long, lingering kiss squarely on her mouth.

For one complete second the set of RKO's "Bed Of Roses" was stone silent. A cat wading through a bale of cotton wearing sneakers would have sounded like an invading army.

The script girl had a glazed, wilted look. The cameraman was tense and earnest, and one female visitor clutched her blue satin blouse as if to calm her palpitating heart.

"Cut," yelled Director Nick Ray. "That was a lilly" (*which is movie jargon for plenty good*). As Robert Ryan walked out from in front of the camera, the crew gave out with a long, low whistle. It was just their way of saying it was "plenty good," too.

Bob gave a sigh of relief. "After all," he explained dabbing at the perspiration trickling down the back of his neck, "this is my first romantic role in seven years."



Bob Ryan romances in "Bed Of Roses" after seven years of playing heavies like the fighter in "The Set-Up." "It was kinda enjoyable," he says, "to break out in a smile for a change."

A little research on our part revealed that in 1942 Bob did his one and only hero part opposite Ginger Rogers in "Tender Comrade." In the meantime, he's murdered, been shot, gone insane, imitated a canvas-happy prize fighter, and been electrocuted—all in the line of film duty.

But how come no hero roles for seven years? This we couldn't understand. We decided to investigate.

A few days later we drove down a tree-shaded street in the San Fernando Valley to Bob's house. The Ryans live in a one-story rambling ranch home.

We opened the rustic rail gate and walked up the brick path, careful not to disturb the tiny black and white kitten that lay sleeping by the steps.

Bob answered the door himself. He was

wearing a pair of canary yellow sun shorts. His face was lost under a foam of shaving lather. He hurriedly wiped the lather off and led us through the modern Chinese-style living room to the patio.

The brick patio was dotted with gaily colored lawn furniture. Bob picked out an extra-long chaise-longue and stretched out upon it.

Well, we noted, it certainly wasn't his physique that kept him from romantic roles. His muscular six-foot-four frame would cause even Superman to gnash his teeth.

We didn't waste any time. We put it to him bluntly. "Why haven't you been playing more romantic roles? Are you agin 'em?"

"That's just (*Please turn to page 67*)

Bob, with Joan Fontaine in "Bed Of Roses," says, "Secretly, I prefer meanies to mush."

"You have to invent your own technique," declares Bob. "I just use the direct approach."





What
It's Like
Dating Ann

By Jacque Mapes

One of Ann Sheridan's new steady beaux admits that he never knows what will happen next when out with Ann



Ann dining with Steve Hannagan at the Stork Club. They're still good friends, although there's little possibility of a marriage.



Ann with Bill Neff, Cary Grant and Ray Byrnes in scene in "I Was a Male War Bride," a 20th Century-Fox comedy that's not to be missed.

"LUCKY GUY"—everyone tells me these days. And certainly no one is more appreciative for being the extremely fortunate fellow who is "pals" with Ann Sheridan. For two years now I've known Annie, as we call her, and I've been taking her to parties and places. Recently, when she was "maid of honor" and I was "head usher" at a wedding, some of the press mistook us and thought we were to be the bride and groom. I should be so fortunate! And, as I write this article, I've just confirmed my date with Ann for a table for two tonight at Ciro's! Lucky me!!!

I first met Ann on the set of "Good Sam," the Leo McCarey picture. I am a set decorator, and I was arranging the house that Ann and Gary Cooper used in the picture. I recall it was a modest two-bedroom bungalow. I had to get a nice wifely looking picture of Ann to put in Mr. Cooper's bedroom. I went over to her and introducing myself asked her for a picture suitable for framing.

"Do you want a one-piece or two-piece bathing suit photo?" she replied without blinking an eyelash.

I showed my surprise. Certainly she knew the script.

"I think, Miss Sheridan, something more simple—" I began to explain. And then I looked at Ann and she began to laugh. (Please turn to page 66)



Ann and Cary Grant in intimate scene in "I Was a Male War Bride," rollicking farce of Occupied Germany. Ann has the same sort of wit Carole Lombard had.

Jacque Mapes and Ann Sheridan nightclubbing with a friend. He says of Ann, "Ann loves rumba rhythm . . . humming the melody in your ear."

Cary and Ann sightseeing in Heidelberg. When she got home Ann gave Jacque "Come As You Are" birthday party.



Looks Deceive



Like all girls who go to the movies, Arlene had a dream star, Robert Taylor. Now she's co-starred with him in "Ambush."



Arlene Dahl's auburn hair and peach ice-cream skin make her one of the loveliest screen wives Van Johnson's ever had in "Scene Of The Crime."

Behind Arlene Dahl's dreamy eyes and lush beauty lies a driving ambition that's kept her edging toward Hollywood since she was 11 years old

Ultimately, Arlene Dahl wants to do the comedies that made Irene Dunne so famous.



A FEW years ago a wide-eyed little girl from Minneapolis named Arlene Dahl made her first trip to Hollywood. She was eleven, looked about eight, and was crazy about the movies—those she'd seen. She was crazier about 'em when the Dahl family visited movie sets and she absorbed the atmosphere of the magic town named Hollywood.

During this visit an equally wide-eyed talent scout spotted her casing the movies so he approached the little missy's parents and explained that he could get her tested at 20th Century-Fox and from where he stood, Arlene could easily be another Shirley Temple. This sounded great to young Miss Dahl, who was a pretty precocious youngster—in a nice sort of a way. It didn't sound so great to the family but they knew what a thrill she'd get out of telling her school chums back in Minneapolis, so they let her go ahead, thinking nothing would ever come of it.

Without any hesitation Arlene got up before a mike, did her dance, sang her song, bowed off and waited.


It didn't surprise her when the studio wanted to sign her, but it did her mother and father. Before Mr. Dahl had a chance to veto the career, Mrs. Dahl uttered a very audible No, packed up and headed back to Minneapolis with the disappointed young lady. Hollywood had rubbed off on her in that short stay. Her mother's assurance that Arlene

could be an actress when she grew up, provided she was still in the mood, was no consolation. Life was just spinning itself away—here she was, eleven years old and nothing done. Opportunity had knocked and nobody would let her answer the door. She was a never-has-been.


Back in the frozen North—Minneapolis, that is—she sought forgetfulness in roller skating—until she'd broken both arms. Then she took up skiing—until she cracked an ankle. Nobody could understand how come the brittle bones on account of Arlene drank milk by the gallons. Anyway, she found horseback riding fun because she could sit down when *she* wanted to. Also, water was softer than cement sidewalks and hard-packed ski trails, so she got along fine in swimming. Other sports she let severely alone and concentrated on her dream—Hollywood.

Arlene's glad she didn't get to be a kid actor after all. She had a nice, normal childhood, got voted most likely to succeed as a high school graduate, and, after a few months of the University of Minnesota, started carrying out the prediction. She tried a number of fields but with always a large, beautiful blue eye on her ultimate goal—that unfinished business out West.

Every year Arlene edged a little closer. She'd gone in for high school drama and had (*Please turn to page 63*)



Arlene's future plans include a dress shop to sell her designs, marriage and a family.



Arlene Dahl, now starred in "Scene Of The Crime," is a Svenska flicka from Minnesota.

By Linda Carter





Dan Dailey and Colleen Townsend in "Front And Center," her latest for 20th Century.



Colleen with visitor Gary Cooper, listens to Dan Borzage play the accordion between takes on the "Front And Center" set. Colleen sings and dances for first time in film.

NOW there goes the happiest girl in Hollywood," said Mac, the veteran studio cop who knows all the greats, near-greats and young hopefuls of 20th Century-Fox's vast village out on Pico Boulevard. "It's the darndest thing; Colleen Townsend has had more disappointments and slapdowns than any nice girl deserves, but she takes 'em in stride, stays happy and brings happiness to everyone around her. She's quite a girl."

Mac, bless his warm old heart, wasn't exaggerating one bit. Brown-haired, blue-eyed Colleen is one of the happiest girls you'll ever meet anywhere, but hers is an inner happiness as difficult to capture in words as it is to catch sunbeams on a bright morning. It isn't based on her

By Dorothy O'Leary

success, although naturally she is happy that her career now seems to be set, after long waits and several set-backs. Nor does she have the slap-happy "Hello Joe" type of camaraderie of some young players. Hers is the warm, friendly, radiating happiness of a girl who has great faith, genuine interest in other people and a deep-rooted philosophy which brings happiness to those people.

The ideal which Colleen sets for herself every day is: "Be twice as happy, be twice as helpful, be twice as easy to get along with as you were yesterday."

You think that sounds phony? Maybe

like a press agent's dream? You don't believe that any such pretty, luscious young gal in Hollywood, not yet 21, can have such a mature, kindly, truly happy attitude?

Well, we have news for you! Hollywood isn't all divorces and nightclubs and selfish, unhappy, psychotic people! Colleen isn't by any means the only young actress in town who is deeply religious, kind, considerate and with high ideals. But she is one of the best examples!

And don't get the idea that she's a prissy-pants. She isn't. She loves to dance and has lots of beaux. She adores horseback riding and swimming and is expert at that very tricky sport of water skiing. She's as excited as any girl about

Bill Demarest, Evelyn Varden, Dan Dailey and Colleen in "Front And Center." Oddly enough, when Colleen was only sixteen she was told that she was a "has been" in pictures.

Colleen and Jimmy Lydon in same film. Off screen she dates Bob Arthur, Bill Shirley.



her twenty-first birthday, which will come along on December 21. She's as thrilled as you would expect—although quiet about it—that after long, patient work and waiting she was awarded the leading role opposite Dan Dailey in "Front And Center," and that in this comedy she sings, dances and has her first really romantic role complete with screen kisses.

Fortunately, Colleen has been able to do a lot of clear thinking through early adversities or she might be a bitter, disillusioned girl, instead of the sunny one she is. Philosophically reviewing her life she says, "Maybe we need disappointments more than we need success."

Her first major kick in the face from fate came when she was only 16, when she was told she was a "has been" in movies! So she gritted her pretty, even teeth, decided to go to college, took a job in an orphanage and in six months had saved enough for her first term's

Bill Demarest kibitzes on Colleen. She'll be 21 on Dec. 21. Lives with her parents.



tuition.

Later, when opportunity knocked again and she had started her second career in pictures, things seemed roseate indeed—for a time. After only one small introductory role she was assigned to a lead, trained for it for five weeks, then—whap!—it was taken away from her. Once again she managed to bear disappointment in good grace, buckled down to work and more work, and now after two years her perseverance is paying off.

Even her young life was no bed of roses. Colleen was born in Glendale, just over the hill from Hollywood. She was a mere tot when her parents were divorced and her mother went to work in an insurance office to (Please turn to page 69)

Happiest Girl In Hollywood

"Be twice as happy, be twice as helpful, be twice as easy to get along with as you were yesterday," says Colleen Townsend





Marion Marshall whoops with delight as she grabs a hitch on the Maypole.

A GIRL as busy as Marion Marshall simply has to play hookey now and then to relax. Currently playing Ann Sheridan's hardboiled pal in "I Was A Male War Bride," Marion also has been given important parts in "Wabash Avenue," "Ticket To Tomahawk" and "Turned Up Toes." But because she believes that "all work and no play makes Marion a grouch and a lousy actress," she spent a whole day recently playing in Los Angeles' MacArthur Park, where there are no sets, no scripts and no directors to tell her what to do. Marion's a vivacious blonde, who's practically made leads out of bit parts and is one of the most promising newcomers at 20th Century-Fox.

Playing Hookey!

Right: By the time she finished feeding all the ducks, Marion had no popcorn left for herself. She went from "I Was A Male War Bride" into "Wabash Avenue."

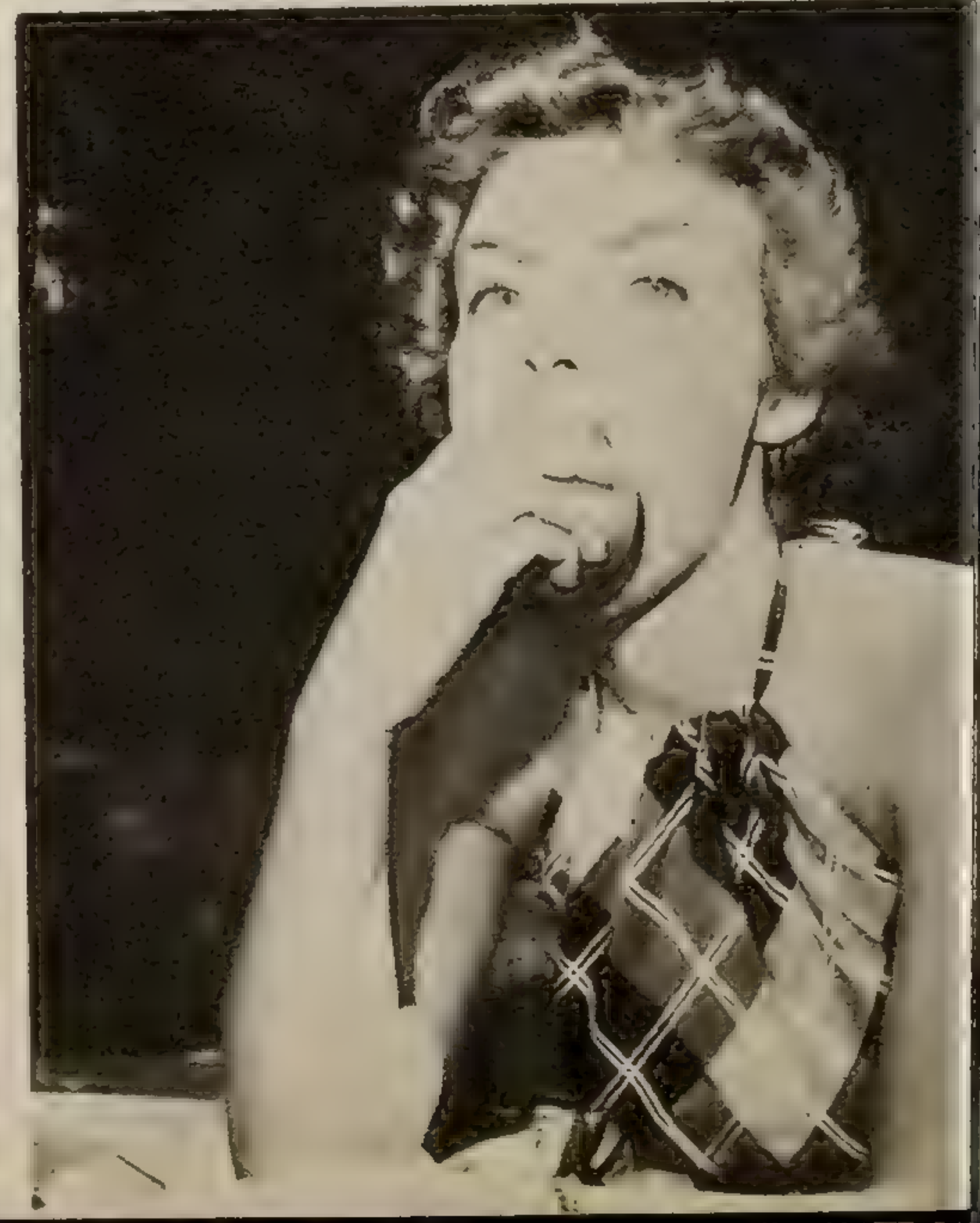
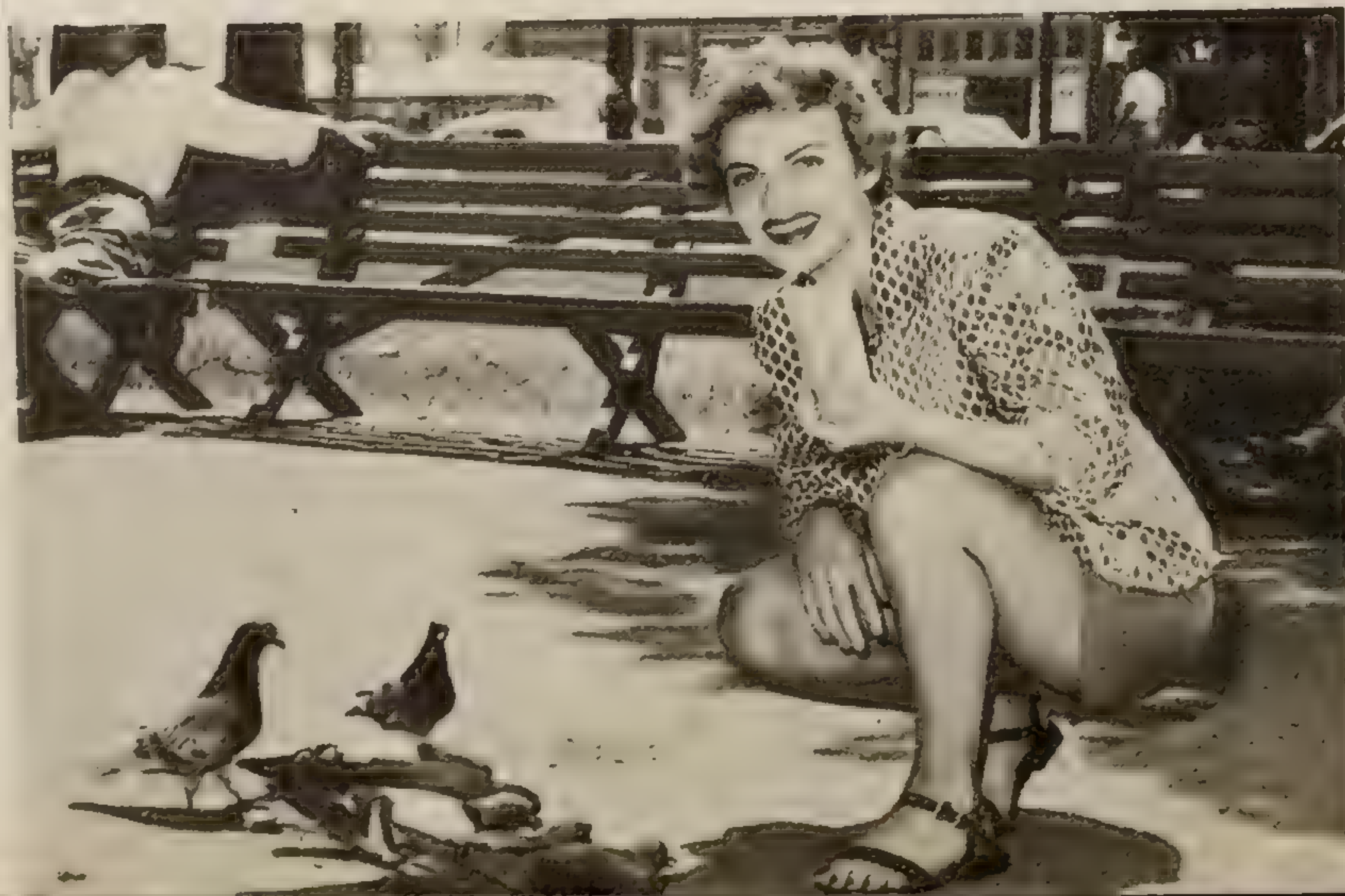


After feeding everything and everyone else in the park, Marion Marshall, now in "I Was A Male War Bride," stokes up herself.



Above: Jogging around the lake in MacArthur Park in a motor launch was the high spot of Marion Marshall's vacation from the studio.

Right: Marion discovered that the pigeons in the park are so fussy they sniff if you don't offer them the brand of corn they prefer to eat.



Mel Ferrer, to his pal, is a pair of big eyes, matching appetite and superb actor

By
Gregory Peck

Greg's friendship with Mel began when both worked for Selznick.

In "Lost Boundaries," Mel Ferrer gives a convincing and un-hammy performance.



Greatest Thing Since 7 Up!

WHILE I was still living in New York, I became aware—along with every other hopeful young theatrical aspirant—of the unique talents of Mel Ferrer, then making his mark both as actor and director. Naturally there was some confusion between Ferrer, Mel (*known to his friends as Lanky Bones and also called by a number of highly affectionate but non-social terms*), and Ferrer, Jose. Both were dark, both gifted, and both alumni of Princeton

University. I finally straightened them out in my own mind when some pundit, who sadly must pass unmarked into history, explained: "Mel is the long one with the big eyes, and Jose is the big one with the long eyes."

When I came to Hollywood, I brought this definition with me, and made friends with the long one with the big eyes. At the time I was under contract to David O. Selznick, for whom Mel was serving brilliantly as test director. As is customary during the budding of fine friendships, I regarded Mr. Ferrer with profound suspicion.

For one thing, I considered him the snappiest dresser south of Lucius Beebe. Reticent as I am to make the ensuing statement, I am driven to it by my determination to be a reporter of starkly honest stature: Mel Ferrer has been seen occasionally wearing a pink shirt. A blue and white checkered job is, to him, sheer austerity.

Furthermore, he is a man whose preoccupation with shoes is intense. Usually he affects the bluchers which are almost

a part of the uniform of the Princeton campus, but I have seen him wear paratrooper's boots, huaraches, and even Congress specials, those smooth-toed slippers with an elastic side insert and back pullons.

Because I am an ardent supporter of the slacks and sport jacket school, I could not avoid a slightly jaundiced eye when viewing Mel's haberdashery.

His manner of dressing was not all that put me off. This Ferrer is, without doubt, the smoothest article on the dance floor since Johnson invented wax. Think of the most celebrated ballroom dancer who (*Please turn to page 70*)



When the Pecks tried to congratulate Mel on "Lost Boundaries," he praised everybody else.

Mel Ferrer, in "Lost Boundaries" with Beatrice Pearson, prefers directing to acting.



Hunting with a bow and arrow is far more difficult than using a gun.



Rory patiently teaches his prize-winning stallion, Rex, the trick of "taking a bow" on his Ojai Valley ranch.



Rory has a fine collection of rifles and takes good care of them.



BEFORE he became an actor, Rory Calhoun had a lot of different jobs and saw a lot of different places, but he was always faithful to one dream: He wanted to own a ranch big enough to raise both cattle and sheep as well as farm. Now with enough pictures behind him to establish him as a solid Hollywood citizen, Rory and his wife, Lita Baron, have bought land in California's beautiful Ojai Valley and made that dream come true. There among the magnificent mountains he loves, Rory works like a Trojan, but has never been happier. He has plenty of room for his horses and dogs, enjoys an abundance of the rugged outdoor life so necessary to him, and has the satisfaction of seeing the ranch become more and more self-supporting under his management. Watch Rory closely in his latest picture, "Return Of The Frontiersman," and see if his happy personal life isn't reflected in a better performance on the screen.

Weight-lifting, Rory finds, is a good way to keep trim for roles like his in "Return Of The Frontiersman."



Rory The Rancher



Rory points out improvements he'll make, to his wife, Lita.

Rory loves his wife, his ranch, his role in "Return Of The Frontiersman."

Rory's petite Lita loves ranch life just as much as he does.





Without its sable trim, Rosalind Russell's stunning black velvet coat dress would be within the means of the average girl. Rosalind wears it in "Tell It To The Judge."

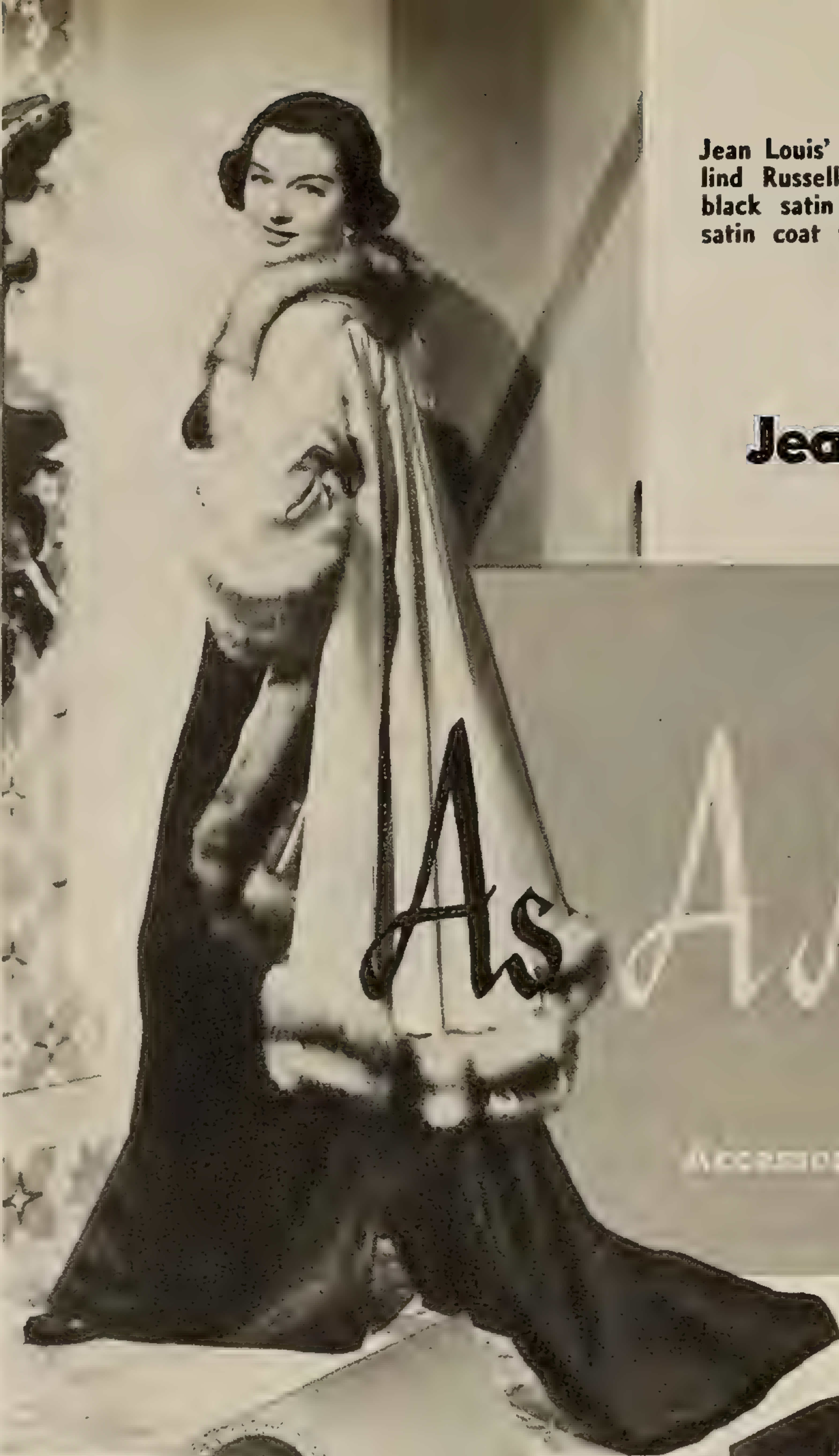
(EDITOR'S NOTE: Jean Louis, born in France, started his career in the fashionable dress salons of Paris. After further experience in Hattie Carnegie's New York establishment, he went to Columbia Pictures where he recently completed a sensational wardrobe for Rosalind Russell in "Tell It To The Judge." All the designers in Hollywood are talking about these clothes and if you want to see a truly chic wardrobe . . . this is it.)

SOME Call It Elegance, the quality that makes a woman and a dress a composite thing of beauty. Often the dress makes the woman, but the woman of chic, makes the dress. It isn't the velvet, the satin and the mink that gives Rosalind Russell such allure in "Tell It To The Judge." It's her own ability to wear clothes well. I designed eighteen costumes for her and I couldn't help making her distinctive because she, herself, is a woman of distinction.

* * *

Some Call It Style in clothes and in women. Whatever it is, that enviable quality makes all eyes turn toward the

A beaver cape and beaver muff dramatize the rust wool dress Rosalind wears in the picture, but an inexpensive, chic adaptation would be to use plaid wool instead of fur.



Jean Louis' evening ensemble for Rosalind Russell is composed of a trailing black satin gown and a circular pink satin coat trimmed with baum martin.

**By
Jean Louis**

As A Matter

Accessories and adaptations



Ideal for a tall girl is Jean Louis' topcoat in two shades of gray to match the suit beneath.



Of Chic...

can make you as chic as any star



Panel pockets add distinction to Rosalind Russell's simple beige suit designed by Jean Louis.



Rosalind's elegant hostess gown is of fuchsia ribbon on plum taffeta and has a crepe scarf.



Red wool goes dressy with gay beading, graceful front and back panels over a slender skirt.

door when they enter a room. Perhaps it's the ease and poise that goes with meticulous grooming. Perhaps it's assurance and confidence of self regardless of the clothes that are worn. It all amounts to chic. Some women are born with it . . . some women have acquired it. It's well worth studying for if you have it you don't need to depend upon costly furs and fabrics to make you the "best dressed" of your group.

* * *

Rosalind Russell, or Gertrude Lawrence or Marlene Dietrich could give more style to a \$10.00 dress than some women could give to a very expensive suit of velvet and ermine. The quality of the woman shines through the clothes. A dress is merely the background that reflects the attraction of the woman. In other words, if a woman doesn't have a sense of style, even a \$300 dress will not look chic on her.

* * *

There Isn't A Woman In The World who could wear [Continued on page 71]



Rosalind, in "Tell It To The Judge," wears this heavy red greatcoat, seal skin trimmed.



Screenland Salutes

Kathryn Grayson

Below: Kathryn Grayson and Mario Lanza in MGM's musical, "That Midnight Kiss."

Kathryn has an extraordinary voice, the looks and grace to go with it.

Kathryn and Keenan Wynn in "That Midnight Kiss," in which she's again outstanding.



THERE isn't a singer in movies with the brilliance of Kathryn Grayson. Whether it's an operatic aria or popular song, no one on the screen does it as thrillingly or so beautifully as MGM's beguiling young star now appearing in "That Midnight Kiss," a Technicolor musical delight. In the film she's the granddaughter of Ethel Barrymore, who's one of Philadelphia's leading music lovers. She sponsors a civic opera company so that Kathryn's voice may be generally appreciated. Yet Kathryn feels it's Mario Lanza's voice which should be heard, and not only because she loves him, either. The story is all wonderfully gay and romantic, enhanced, of course, by Kathryn's golden tone and exquisite loveliness. Listening to Kathryn, as you admire her graceful beauty, is sufficient in itself for complete enjoyment.





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Holiday Fashions

by
Kay Brunell

Photographs by Muky in home of Mrs. "Bernie" Miranda

Fashion Selection #101

Jean and Joan Corbett, sensational and lovely twins featured in Ken Murray's "Blackouts," enjoy Perry Como, popular star of the Chesterfield Supper Club, on their Motorola television set. Their pullover and cardigan sweater sets are of 100% virgin wool by Tish-U-Knit in new Como Blue and copper rust combination. In a dozen different color combinations in sizes 34 to 40 (sizes 10 to 16). Short-sleeved pullover less than \$4. Long-sleeved cardigan is under \$6.

Fashion Selection #102

The Corbett twins' skirts are of soft Donegal tweed by Koret of California. They zip up the back and are precision-designed to flare gracefully. They come in soft beige or grey tweed mixtures in sizes 10 to 18. Priced under \$8.

Fashion Selection #103

The Motorola television set is the new design that does not require an antenna or aerial in

good reception areas. The handsomely designed case is of mahogany. It sells for less than \$190 and can be purchased on easy monthly terms.

Fashion Selection #104

Jean Corbett's watch by Belle Gurian is a new accessory. Two inches in diameter, it's a replica of Grandpa's pocket watch and keeps perfect time. Can be clipped to waistband or belt. Both watch and clip come in red, green, blue, yellow, black, white or cordovan enamel finish. Under \$7.

FOR INFORMATION where you can purchase your fashion selection in or near your city, write to Kay Brunell, Fashion Editor, Screenland, 444 Madison Avenue, New York 22, N. Y.

Fashion Selection #105

Pat Williams, the lovely leading lady of Ken Murray's "Blackouts," entertains in a Patty Jay Formal gown of coral satin that features a tightly fitted bodice and softly gathered skirt with fashionable bustle. This charming fashion for evening is also available in exciting pastel tones and in black or white, with matching satin gauntlets. Comes in sizes 8 to 20, 9 to 17. Under \$20, including gauntlets.



Fashion Selection #106

Carol Vanderman, European film star, shown below with playful scotty Mr. MacTavish, is wearing a sheer Nylon blouse by Textron. The flattering double collar shows the Paris fashion influence. Sewn with Nylon thread, trimmed with Nylon lace, it is a wonderful mate for your dressiest skirt or your most trimly tailored suit. And laundering it is so easy—you can drip-dry this little blouse. Comes in white only. Sizes 32 to 38. Under \$6.



Fashion Selection #107

Miss Vanderman's skirt carries the Jamie label. Made of taffeta with velvet dots, it features two large cuffed pockets and is highlighted by a narrow gold simulated leather belt. It zips in back. Black dots on black, brown or Hunter's green taffeta. Sizes 24 to 30 waist. Under \$5.

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What's Ahead For Ingrid?

Continued from page 25

Mediterranean. They left no doubt in anyone's mind that Ingrid Bergman and her director, Roberto Rossellini, were seriously in love.

There had been rumors before of their growing attachment, but no one had taken them too seriously. There had been a little, not much, speculation in Hollywood when Rossellini was there arranging the financing of the picture. There had been newspaper stories from Rome where Rossellini's former love, Anna Magnani, the Neapolitan screen star, gave explosive interviews to the press. But the gossip was desultory at best. Hollywood, which has a way of grading personalities as it does productions, decided simply that Bergman wasn't the type. She was too cold, they said. And after all, they said, everyone knew how much Bergman had admired Rossellini the director long before she met Rossellini the man. It was business, they insisted, nothing else. It was just too preposterous to think that the aloof, reserved Bergman would allow herself to be involved in an extra-marital love affair.

It was probably because she upset all those preconceived ideas that Bergman was given such scorching publicity when the story broke. People find it hard to forgive those who destroy the images others have set for them. Other stars who go through love affairs as easily as they do their most casual social engagements haven't aroused as bitter comment either from the press or the public. Instead their escapades only built up their reputations as charming, gay personalities. They didn't make the mistake of stepping out of character, as Bergman did.

And yet the very qualities which made people feel as they did about her, were the ones that made the Stromboli story inevitable. For Ingrid, who has always been reserved, even with her friends, who never calls people "darling" and only a very few by their first names, has shown herself to be incapable of vitiating her emotions in the light affections which make extroverts seem so warm and human. And there was always the other Bergman, the screen Bergman—dynamic and compelling—to disprove the theory of her inherent coldness.

Life is never easy for people who bury their emotions too deeply, who give of them sparingly. Flirtations can serve as safety valves for the emotions and no one is as vulnerable as the single-hearted. Often such men and women feel themselves incapable of the violent rapture others feel and are entirely unprepared when it comes to them. So probably no one was more amazed than Bergman herself when she fell so helplessly in love that she was incapable of counting anything but that love.

At best, love is an accident. No one can guide its course, or decide in which direction his heart will turn. Sometimes an irresistible attraction can cause it, sometimes circumstance or chance can

bring a man and woman together who under other conditions would have remained impervious to each other. And contrary to poets who sing of love in rose filled gardens, of starlight and moonlight, love can spring as easily out of desolation as it can from beauty.

Certainly Stromboli, despite the romance of its name, is no earthly Paradise. A bare volcanic island, whose roads are littered with lava, whose sand is in reality only the black dust left from continual volcanic eruptions, it is as bleak as it is inaccessible. Sparsely populated, its few houses would be considered unbearably primitive even to Europeans unaccustomed to the luxuries Americans regard as necessities. There are no bathrooms, no running water or other conveniences, and Ingrid lived in one of those dreary stone huts for months.

They saw each other, she and Rossellini, under the most adverse conditions, and yet they fell in love. Maybe it wouldn't have happened in more urban surroundings where habitual observance of minor obligations and restrictions makes it easier for individuals to accept the greater limitations society has set on them.

But Ingrid can't stay on her island forever. Someday she has to return to the world and to the problems waiting for her. Someday she has to decide her future.

All Hollywood is wondering what lies ahead for Ingrid Bergman. Will she retire as she has announced? Will she marry Rossellini? And most important of all, can she find lasting happiness away from her child and the husband she has shown is still so important in her affections?

Only Ingrid and her business manager know if, hurt and puzzled by the criticism directed against her, she really intends to retire, or if, as some claim, the announcement was a clever business move intended to forestall the threatened boycott of her pictures. For how can anyone, even the most determined of bluenoses, demand the ostracism of someone who has gone into voluntary exile? And what is there to prevent her returning, once the hue and cry is over, and the Stromboli incident forgotten?

But no one can answer the other questions, least of all Ingrid herself.

Conjecture as to whether Ingrid will marry Rossellini is pretty well divided. There are those who point out that the fascinating Roman has a way of falling in love with his stars and that he is incapable of loyalty to any one woman for any length of time, so that even if they marry the chances for their enduring happiness are very slender. Even those who insist that Roberto is as madly in love with Ingrid as she is with him wonder if two such widely divergent personalities can possibly achieve lasting harmony together. And the fact that she has to sacrifice so much will prove another count against it.

For no one doubts that she has already paid a tremendous emotional price for the love that has come to her. There are few people who can bring hurt to others
(Please turn to page 68)

Star in satin

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at the unheard of
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\$19.75

You'll be a leading lady as a bridesmaid or a shining star at dances in this rayon slipper satin scene-stealer. An off-shoulder neckline caressed with lace tops a waist-hugging pointed bodice . . . the skirt is just made to waltz in . . . there's drama in the matching mitts. All sizes available in pink, pastel blue, maize, aqua, Nile, orchid, white, gold, peacock blue. American beauty, black.



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you have always dreamed of.
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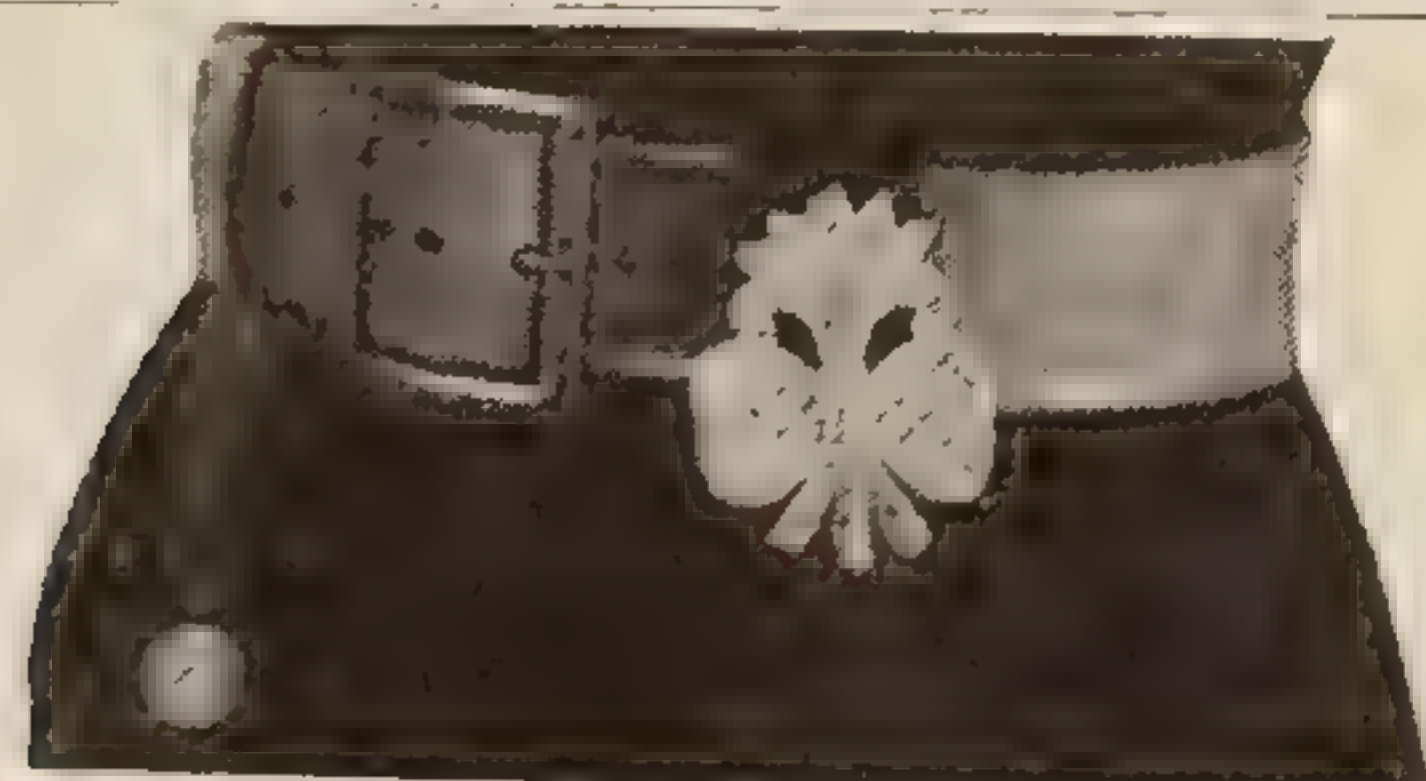
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IN TIME for the holiday sea-
son Blackton's, who enjoy a
beautiful reputation for their in-
timate things, come through
with their new strapless bra for
the girl with the small bust.
Boned for security and with an
elastic back, this bra has nat-
ural undetectable pads that
stay put in unseen pockets. In
black or white rayon satin,
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STAR

BETTY CO-ED of Holly-
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wonderful pantie news. Imagine
a set of seven panties, each
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Co-Ed fashion that's fun and
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panties have the most amusing
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well made of rayon tricot knit
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new and different and well-
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more expensive than they are.
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lywood 28, California. We prom-
ise you that you'll love them.



SOMETHING new has been
invented that will prove
to be a boon to all those who
type. It's a pencil-type me-
chanical typewriter eraser that evap-
orates all eraser problems. It
will not smudge, stain or tear—
even flimsy second sheets. For
this we give our thanks to the
inventor, handsome John Stud-
well, who modestly told me that
he came on the idea from the
mechanical pencil. As I'm typ-
ing this, my gratitude for the
new eraser pops up rather
shamefully. Made of aluminum
and a handy five inches in
length, it's a thing of beauty in
gulf blue. The push-button con-
trol makes it a neat and easy
thing to use. It is extremely
economical, too, as it costs only
\$1 postpaid, and refills, which
come in a tube of four, are only
25 cents. For the Christmas
season they are selling it in a
beautiful gold gift box with a
set of four eraser refills for a
small \$2. If you want to be real
fancy about it, you may have it
engraved with three initials—
only on the Christmas set, how-
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BUYS

ONE OF OUR most outstanding values in this month's STAR BUYS is the small, dainty cocktail watch by Yorkshire. With sparkling stones set clear around the band and encircling the face of the watch, it makes for a glamorous Christmas gift for the chic one in your family or the one you want to truly impress. It looks expensive, for those "diamonds" look like the real McCoy. But they are imitation—set so well they give the illusion of the real thing. With genuine imported Swiss movement and stainless steel back and unbreakable crystal, it's a handsome piece of jewelry and, best of all, an accurate time piece, at only \$9.95 (add 10% tax). It's guaranteed for one year. We are so sure you'll be delighted with it that Yorkshire has offered to send it on a 10-day trial basis. Naturally, they have only a limited number of these watches; so if you want one in time for Christmas, write, right away, to Yorkshire Watch Company, Department 380, 103 South Wells Street, Chicago 6, Illinois.



MAID 'N BLOOM has designed a new bra that is causing a sensation with flat-chested women—and justifiably so. Certain frocks demand that you be thoughtful about what you wear underneath them. The smart woman today plans on her bra as she does on her gown. Acknowledging the fact that your fashion is only as good as your figure has made many women wise to the correct bra to wear. This new Maid 'n Bloom bra has a patented feature of full top-and-bottom pads, of foam rubber, that snap into the bra to keep them securely in place. They are extremely natural-looking and will do wonders for the small bust. Another sensible thing they did was to have the bra clasp in front. It has adjustable shoulder straps and comes in nude, white or black for only \$2.98. Maid 'n Bloom is so sure of their creation they are perfectly willing to send the bra on a 10-day trial. You can't ask for more. Write to Maid 'n Bloom Brassiere Company, Department 62-S, 803 North Milwaukee Avenue, Chicago 22, Illinois.

THE IMPORTED Insignias come from the Far East, and I, your fashion editor, met the charming importer (spruce and trim in an American business suit, wearing a colorful turban) when he first came to this country with these exquisite designs. Of gold and silver bullion, hand-made, and mounted on black grosgrain, they virtually sparkle with splendor and beauty and will compliment any fashion on which you wear them. They will make over hats or sweaters, add a touch of chic to your dull-est or fanciest frock. There are many ways to use these darling insignias. Don't know how they do it, but they're only \$2 each, postpaid. Write to Just So Fashions, 165 Broadway, New York, New York. Ask for the catalogue showing the large choice of lovely designs.



IF YOU WANT any additional information about any of these advertised items, don't hesitate to write to your fashion editor. *Kay Brunell*
(Please turn to page 59)

your "fulfillment" to bosom curves



NEW!
PADDED
strapless bra
by LILYETTE

Strapless glamour for the girl with a small bust. Natural, lovely washable foam rubber pads slip securely into unseen pockets. Boned for reliability, elastic back keeps it in place. Rayon satin with lace. White, black. Sizes 30 to 36. 4.00



Padded bra with straps. White, nude, blue, black. 30 to 36. 3.00

SAVE \$1: buy a set of 2 (1 strapless, 1 with straps) \$6 includes one bra with pads, one without

MAIL ORDERS FILLED (add 15c on prepaid orders)

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MONEY BACK GUARANTEE

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City _____



Versatile Geraldine Brooks can handle a sewing needle as expertly as she does her screen roles.

Holiday Patterns



9086—A little girl's Xmas dream, a new outfit for her favorite doll. Each garment from one piece. For dolls 14-20 in. Yardages in pattern.



9222—The casual air with smart new details, huge patch pockets, mandarin collar. Sizes 12-20; 40. Size 16 uses $4\frac{1}{8}$ yards 39-inch fabric. Transfer included.

4653—Two-button front on a different shirtfrock fashioned with bloused bodice, slantaway pockets. Sizes 12-20; 30-42. For size 16, $4\frac{1}{4}$ yards 39-inch.

9172—Perfect gift, sew-easy slip, one-piece plus added ruffle. Make an entire slip wardrobe. Sizes 12-20; 40. Size 16 takes $2\frac{3}{8}$ yards 39-inch fabric.

9093—Anyone on your gift list will love to receive this bowed blouse beauty. Comes in sizes 12-20. Size 16 will use $1\frac{1}{2}$ yards of 39-inch fabric.

Send TWENTY-FIVE CENTS (in coins) for each pattern to: SCREENLAND, 224, Pattern Department, 243 West 17th St., New York 11, N. Y. FIFTEEN CENTS more for the Winter Pattern Book. A free pattern is printed in this book.

STAR BUYS

Continued from page 57

SOME extra good news has come your way if you will just glance across the page. Yes, I mean the 14-Day "Lovely To Look At" Course by Manya Kahn. It's brand new, a wonderfully happy, quick sure way to a new face and figure.

For many years, I've known Miss Kahn's truly wonder method which consists largely of "body rhythms," entirely different from the usual body contortions that we generally think of as exercise, and delightfully satisfying diets whether you're reducing, building up, fighting fatigue or merely staying lovely. Whatever your status, Miss Kahn feeds you and feeds you well. Another thing I like is that her diets contain so many of the good things we like. Furthermore, you need never disturb the usual meal preparation of the family if you are on one of her diets—in fact, you can be and no one would even know.

Here in New York big, fat girls go into her salon and come out slim, radiant and far healthier than before. Little, undeveloped girls come out with exciting curves, yes, even with bosoms! Some who are all right on the weight question have poor posture; they simply can't wear clothes with style. All these problems and many more come under the wise guidance of this glamour genius.

Miss Kahn's New York salon is a grand place, and it is fine if you live around this part of the country. But her clients come from everywhere and after a time they began to ask for directions to follow when they returned home. The result is this brand new 14-Day "Lovely To Look At" Course at the welcome cost of \$14, or \$1 a day for a very special kind of beauty and glamour—based on glowing good health. That is why your new good looks will stay with you when you have followed the course for even fourteen days. Not only does it truly redo you, but it gives you that bursting-with-life radiance which people simply cannot resist.

Another wonderful thing about this course is the difference it makes in your whole face. When you feel well and are well, you know that your eyes shine; you know that regardless of the color of your hair it takes on a gloss; that your face is smiling and lovely, whether or not you have perfect features. Best of all, you feel full of energy and make an ideal companion with Romeos, husband, family and daily associates. You become the Popularity Girl Plus!

With the holidays practically upon you, why not prepare yourself—or your best friend—for them? Why not really take yourself in hand with this grand, new plan, every day of which is individually charted and illustrated for you, easier, simpler and quicker than anything you can imagine?

HERE IT IS!



new, different, delightful

14 DAY

"Lovely to look at"

COURSE \$14

created by

Manya Kahn

Nationally known authority
on Beauty and Glamour



Here, at last, is a revolutionary, new wonder method for use in your home, at your own time and convenience . . . the priceless Manya Kahn secrets that women have been waiting for.

Here is a new approach to glamour of face and beauty of figure—loveliness to last you a lifetime—based on the Manya Kahn wonder method for glamour and beauty through glowing good health! You learn to look and live beautifully through a day-by-day

program. An individual graphic chart for each day illustrates exactly what you are to do and how to do it, plus a fascinating manual packed with valuable information. Easy, simple, quick, you have never seen anything like it before!

You are never too young or too old for this new, thrilling "Lovely To Look At" Course. In fact, no matter what your age or your walk in life, here is the open door to a new and wonderful you, attractive, radiant, feminine, desirable.

Manya Kahn is a nationally recognized authority on beauty and glamour. Her wonder methods are heartily endorsed by Health and Beauty Editors everywhere. Her unique "body rhythms" reshape as they leave you refreshed, never tired or aching. Her truly "good to eat" diet is ample and energizing. Her method explains fully exactly *why* you do *what* you do . . . to take off pounds and inches . . . to put on lovely curves . . . to develop good posture, new poise and feminine charm.

Here is the much-talked-of Manya Kahn wonder method that salon clients pay hundreds of dollars for—yours for only \$14—one dollar a day!

What more precious gift for yourself or loved ones? Don't wait. Simply clip the coupon and mail it now. If possible, enclose a full length snapshot, so that Manya Kahn can advise you personally on your face and figure problems.

"Lovely to look at" In only 14 short days!



MANYA KAHN STUDIOS,
53 West 57th Street, New York, N. Y.

Please send me your 14-DAY "LOVELY TO LOOK AT" COURSE, postpaid, at once. I enclose check . . . or money order . . . for \$14.

NAME

ADDRESS

CITY STATE

So that you may advise me personally, my age is Occupation

Weight Height

FRED ROBBINS

Right off the Record

HYA, Rose!
How's the mistletoes?
Better sew up those toes
Or St. Nick'll have woes!

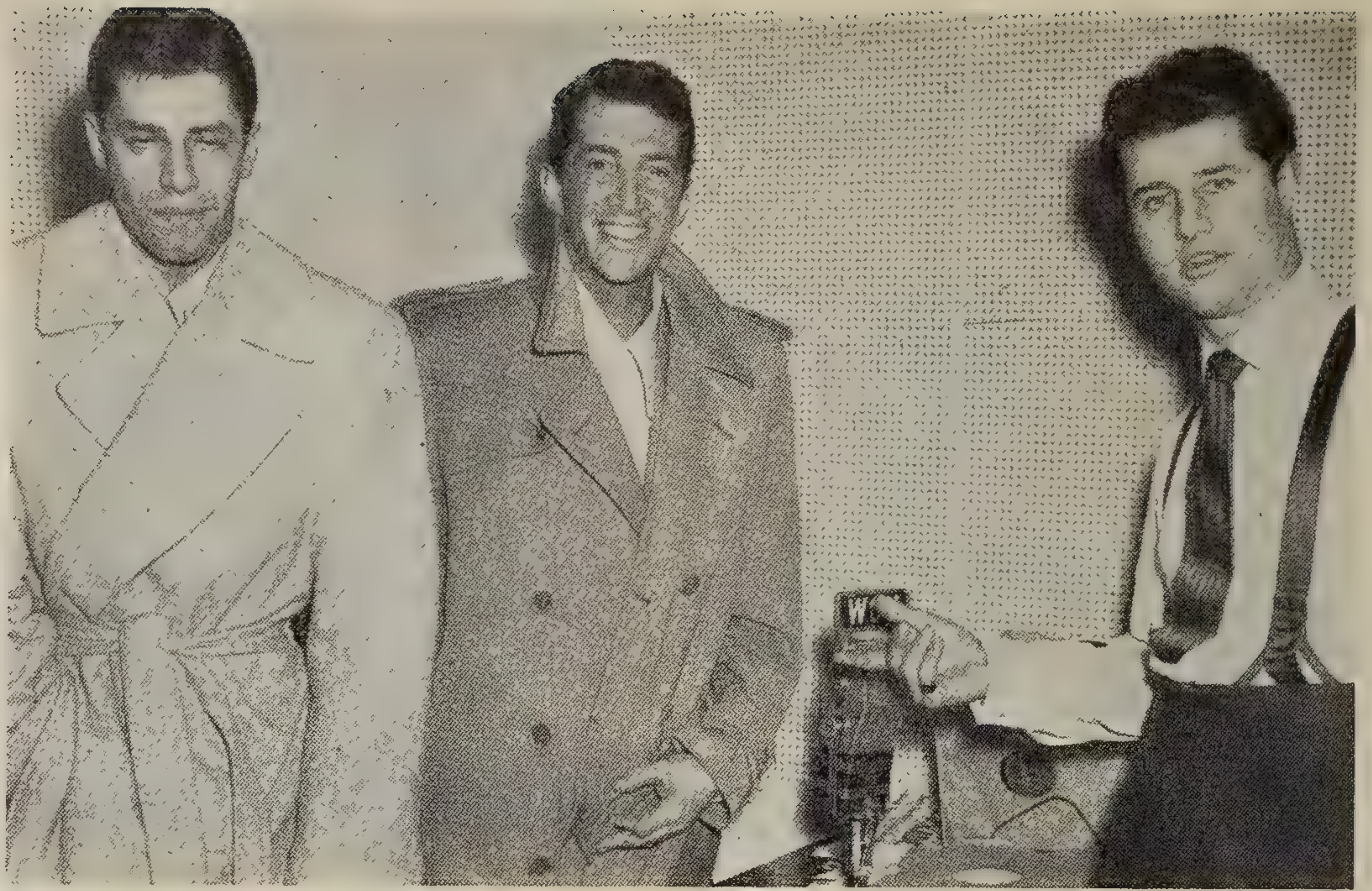
AND you'll be crying in your eggnog that the old cat with the whiskers forgot about you. 'Cause it's that month again—and the guy with the red drape and big saddlebag on his port shoulder is flying home on Donner and Blitzen once more. And there's scads of fetching etchings therein—aside from all the regular goodies like that mink coat, diamond ring, Cadillac car and new television set you've been hurting for all thru the year, dear. Hope you latch on to a new record player—be it 78, 33 $\frac{1}{3}$ or 45 RPM—'cause there's so much nice merchandise to go with it. Dig!

HEAVENLY!

Bing!—Robin Hope's caddy is in with half a dozen newies—4 from "Top O' The Morning." "You're In Love With Someone"—the lush ballad from the show, the title deal—very free and easy—and with ANN BLYTH, who's with him in the flicker, "Oh, 'Tis Sweet To Think" and "The Donovans," complete with brogue and all. Great quality about Bing—always seems to be having a ball when he sings. T'other two are from Walt Disney's "Ichabod And Mr. Toad"—"Katrina" and "The Headless Horseman," but the "Top O' The Morning" stuff is better, and Crosby at his most Crosbyish—which isn't jello! (Decca)

Doris Day—M-m-m-m . . . how incredibly close to one's shoulder can you get! If you run out of mistletoe, kid, Dodo's fresh album will get the romance flowing

Fred Robbins, Victor thrush, Kitty Kallen, at N. Y. opening of "Sword In The Desert."



Jerry Lewis and Dean Martin, comedy team who are currently winning plaudits in "My Friend Irma," are Freddie Robbins' guests on his WOV radio program, "Robbins Nest."

like eggnog! If he or she's as hard to land as the Queen Mary and if there's no pinches in the clinches—hold this album—"You're My Thrill"—over his or her ear. Then look out! All of the husky grace and delicacy that've made Sparkle Plenty (our pet name for Dodo) so sparkling on that screen do the same thing on wax on eight gorgeous slabs—"You're My Thrill," "That Old Feeling," "Bewitched," "When Your Lover Has Gone," "I'm Confessin'," "I Didn't Know What Time It Was," "Sometimes I'm Happy" and "You Go To My Head." Superlative singing—with Dodo distilling gallons of intimate feeling. She's 3 parts angel and one part woman! (Columbia regular C-189 and LP 6071). And don't miss her single cookie of "Land Of Love" and "The Last Mile Home." John Rarig conducts the band behind her on everything.

Frank Sinatra—Wow! What good things happen at chime time! For F.S. is out with 6 new sides—"Let Her Go"—a beauty written by Joe Marsala, himself a fine musician—"The Wedding Of Lili Marlene," "I Only Have Eyes For You"—warm as a hug—"It All Depends On You"—another oldie with a beat that leaps like Santa from his sleigh, with a few bop licks thrown in for good measure "If I Ever Love Again"—with "The Double Daters" making like the Pied Pipers used to for a real hunk of caramel, and "Every Man Should Marry," which you'll wear to just as much of a frazzle. Yeah, Frankie's singing again—the way only he can. (Columbia)

Tommy Dorsey—"And The Band Sings Too"—A nifty sheafful of T.D.'s old cookies on which the band works out behind breaths by Frankie and Jack Leonard on stuff like "Sweet Sue," "I'll See You In My Dreams," "East Of The Sun," "How Am I To Know," "Blue Moon" and "Yearning." This'll have you pounding those pines till the shoesies are worn out! (Victor)

Frankie Laine—Nothing lucky about

"That Lucky Old Sun," Frankie's biggest selling waffle! Just that supercharged heart and a great performance on another "Old Man River." And if you got a new record pressing machine for chime time you can make extra dough knocking out those sorely needed biscuits for Mercury records. They can't keep up with the clamor. Only other one that comes near Frankie's is LOUIS ARMSTRONG'S on Decca with Gordon Jenkins. VAUGHN MONROE'S AND SARAH VAUGHN'S miss fire. Flip is Nat Cole's composition, "I Get Sentimental Over Nothing"—also real squidgy! And every drop of this success is so deserved! (Mercury)

Perry Como—The Manhasset barber has you climbing aboard a butterfly and taking off on the breeze on his fresh pancake which'll curl your toes. Perry's so-o-o relaxed on "Dreamer's Holiday"—a hunk of ear satisfying salve that'll have you real a la mode. "Meadows Of Heaven" is the back—nice aussi—but that's "Dreamer's Holiday"—so fluffy. (Victor)

Yvonne De Carlo stops to chat with Fred before premiere of "Sword In The Desert."



Margaret Whiting—Just as fine as that special slice of chime time turkey is Maggie's cut of "St. Louis Blues"—milking everything from the great standard that's been heard so much—yet it's a whole new thing it seems with Mag at the breath controls. "It's A Most Unusual Day" underneath is from "Date With Judy"—so liltin' it leaves you wiltin'. (Capitol)

Johnny Desmond—The star of Don McNeil's "Breakfast Club" gushes forth with such delicious gravy, Davy! There's "Don't Cry, Joe" and "The Last Mile Home"—with Russ Case behind him, smooth as eggnog and twice as yummy! Johnny's constantly improving, if that's possible—and all the rascals who dig that "Breakfast Club" are sure lucky to be able to stow away the morning fuel and absorb Desmo at the same time! (MGM)

Louis Armstrong—If you think this should be listed under HOT—you're wrong—'cause "Pops" has long been one of our favorite balladeers—and how he proves it with Gordon Jenkins behind him on "Lucky Old Sun," "On Blueberry Hill," "Maybe It's Because" and "I'll Keep The Lovelight Burning." And ears off to Decca for signing Louie again and pairing him with Jenkins for great commercial appeal. But we hope they don't pass up those wonderful All-Stars of Armstrong's—'cause that's the greatest group since the "Four Horsemen" of Notre Dame! (Decca)

Les Brown—"Les Brown's Dance Parade"—Eight of the kid of renown's best faces in one album or one cookie—either regular or LP! "I've Got My Love To Keep Me Warm," "Just One Of Those Things," "Dardenella," "Sophisticated Swing," "A Fine Romance," "T'Ain't Me," "Sentimental Rhapsody" and "Lover's Leap." Great dance stuff and commend the ingredients to those hearing appendages as well. (Columbia regular and LP)

Dinah Shore—While on the subject of albums bulging with pleasure, treasure—don't miss Mrs. George Montgomery's called "Reminiscing With Dinah Shore"—and featuring therein, "I Get Along Without You Very Well," "I Guess I'll Have To Change My Plan," "I May Be Wrong," "I'll Be Seeing You," "Little White Lies," "Ma Curly Headed Baby," "Now That You're Gone," "They Can't Take That Away From Me." And they never will be able to once you drop the needle in the first niche of any of these beauties! (Columbia regular and LP)

ALSO EARWORTHY!

GORDIE MACRAE'S "I Want You To Want Me" and "Wonderful One"—Gordie singing his head off—maybe he got a new set of golf clubs for Xmas! (Capitol) . . . **BING'S** recent gems include "Imagination," "The Last Mile Home," "Meadows Of Heaven" and "I'll See You In My Dreams." (Decca) . . . **BUDDY CLARK'S** "Nothing Less Than Beautiful," which is. (Columbia) . . . **TEX BENEKE'S** "Blues In The Night March"—exciting sequel to the same tempo deal

LITTLE LULU



She's learned - never put a cold in your pocket!

*Little Lulu says: GET THE JUMP ON COLD GERMS -
USE SOFT, STRONG KLEENEX* TISSUES TO CURB SNEEZES,
HELP KEEP COLDS FROM SPREADING. EXTRA SOFT KLEENEX
SOOTHES RAW NOSES! SO GENTLE TO SENSITIVE SKIN!*

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on "St. Louis Blues"—tho there could be no end to march take-offs (Victor) . . . **ZIGGY TALENT'S** "My Hot Tamale Went Chilly On Me" and "Gee, It's Tough To Be A Skunk"—real zany, Janie. (Victor) . . . **BILLY ECKSTINE'S** "Solitude" and "I Do, Do You?" on *National* and "If Love Is Trouble" and "Body And Soul" on *MGM*, tho the latter is a bit overooched and ah-h-hed. Gee, how this kid makes you dissolve! . . . **BILL FARRELL'S** "You've Changed" and so has the kid's performance on this one, for the better. Fine voice—still wild with affectations but lots of promise. (MGM) . . . **RAY ANTHONY'S** "The Slider"—**COUNT BASIE'S** too—both bulging with bounce that counts. (Capitol and Victor) . . . **THE LONGHAIR DEPARTMENT—**ENESCO'S "Roumanian Rhapsody No. 1" and **LIZST'S** "Mephisto Waltz" are loaded for bear by **ARTHUR RODZINSKI** AND **THE N.Y. PHILHARMONIC**—dynamic stuff is the Rhapsody and brilliant and lush the Waltz. (Columbia LP ML2057) . . . If you're a Bach fan or even Bop fan, you'll dig some of Johann's shorter deals by **EUGENE ORMANDY** AND **THE PHILLY ORK**—There's the "Passacaglia" and "Fugue In C Minor," "Toccata" and "Fugue In D Minor," "Jesu, Joy Of Men's Desiring," "Chorale—Prelude," "Sleepers, Awake. (Columbia LP ML 2058)

HOT!

More great hearing by **SHEARING**—

GEORGE SHEARING, that is, or as we call him—King George, the flatted fifth—on "East Of The Sun"—great sequel to "September In The Rain"—and "Conception." Not only is the sound of this great quintet unique—but Marjorie Hyams on vibes, Chuck Wayne, guitar, Denzil Best, drums, and John Levy are individually plummy! No one is doing for BOP commercially what George Shearing is! (MGM) . . . **COUNT BASIE'S** got a biting do on "The Slider"—based on an old riff and arranged by Boyd Raeburn, who's concentrating on that end these days. Could be another "Hucklebuck" with words. (Victor) . . . **HARRY JAMES' "Ultra"**—another variation of "How High The Moon" is quite that indeed—ultra, that is. And Betty's boy sure horns in when he cares to. (Columbia)

FROM THE MAN IN GRAY

ROBERT ROSTERMAN, Blair, Nebraska—Sure, Judy Garland would do a fine job with the songs from "Annie Get Your Gun," but why should MGM make cookies by her if she's not in the show? Don't you think people want to hear them by whoever is in the picture? MGM does! . . . Pitiful letter from **JIM CHOW** in Chungking, China, a guitar player in a ballroom, about the absence of music news, and new songs. He's playing stuff like "I Wish I Didn't Love You So," "For Sentimental Reasons" and "Lights Out." Had to go to Shanghai 250 miles away to get **SCREENLAND**. Jim would love to get some sheet music

of anything even half new—or if you have some oldies kicking around the piano bench—send 'em wingin' to JIM CHOW, CHINA EDUCATIONAL SUPPLY ASSOCIATION, LTD., 155 PAO AN ROAD, CHUNGKING, CHINA . . . MARY FRANKLAND, St. Stephen, New Brunswick, Canada—Suggest you contact Main Stem Record Shop, New York, for any missing biscuits you may want . . . MAUREEN LIZAR, Toronto, Canada—Glad you catch "Robbins' Nest" our transcribed record show—it's on all over the U.S. and maybe the rest of you rascals will ask your station to carry it if they don't . . . GEE MCARDON, Vancouver, British Columbia—Gosh, so much linen from Canada. You'll be gassed to know, Gee, that Charley Barnett has already rewaxed "Charleston Alley"—some time ago on *Apollo*. And it's as good as you want it to be. Which is plenty! . . . CARLOS PALANCA, Barcelona, Spain—Glad you like "Riders In The Sky" so much on the Armed Forces Network from Munich. So does Vaughn Monroe. Listen closely a coupla times—you'll get the words. But what are you gonna do when you know them—sing it to your señorita? . . . CHRISTINE COUREY, Shawimgan Falls, Quebec—If you think being razzed 'cause you want to play drums is something, what do you think all the gals who play with Phil Spitalny must have gone thru? Let 'em laugh—you go ahead and learn. Suggest you write to

Spitalny and get his advice. He's liable to be your boss some day . . . HELEN BOWERS, Lake Charles, La.—Mel Torme and lace trimmed ball and chain, Candy, are about the same height when she wears flats. He's about five, five . . . So—no more time to write, Dwight—lemme know what's buggin' ya—in re sharps and flats and we'll try and ease it.

BEST IN THE NEST

DORIS DAY—"You're My Thrill" (*Columbia album*)

FRANKIE LAINE—"That Lucky Old Sun" (*Mercury*)

FRANKIE SINATRA—"If I Ever Love Again," "Let Her Go," "It All Depends On You" (*Columbia*)

PERRY COMO—"Dreamer's Holiday" (*Victor*)

JOHNNY DESMOND—"Let Her Go," "The Last Mile Home" (*MGM*)

LES BROWN—"Les Brown's Dance Parade" (*Columbia album*)

BILLY ECKSTINE—"If Love Is Trouble," "Body And Soul" (*MGM*)

LOUIS ARMSTRONG—"Lucky Old Sun," "I'll Keep The Lovelight Burning," "Maybe It's Because," "On Blueberry Hill" (*Decca*)

GEORGE SHEARING—"East Of The Sun," "Conception" (*MGM*)

DINAH SHORE—"Reminiscing With Dinah Shore" (*Columbia album*)

We Wives Have Our Troubles

Continued from page 31

into a chair, the gesture is pure poetry. When she walks, she glides along without a hint of the awkwardness most people have. All this comes from her dancing, of course. I only hope, after dancing with Fred Astaire in "Let's Dance," that I acquire some of it, too.

Luckily, we both like to read a great deal. We have a lot of time to do it! For when our husbands decide to head for the wide-open spaces, we have hours enough to absorb *The Encyclopaedia Britannica*.

Ted and Tony are generally sports-mad. Need we say more?

The four of us went to Palm Springs together last Winter. It was to be a big, gay, joyous vacation for us all. And what happened?

Well, Ted and Tony would kiss Cyd and me goodbye at dawn, muttering something about "a little golf."

At five in the evening, they would return, dragging their weary bones through the hotel where we were staying.

"How did you do?" Cyd and I would ask, just like all the rule books told us to.

Groans would greet us.

As we had spent the entire day by ourselves, sunning, or dunking our frames in a swimming pool, paying for our own lunches, and so on, this reaction miffed us slightly. But we were in for more.

After ten minutes by our sides—during which neither man did anything but shake his head mournfully and occasion-

ally utter a deep sigh—they rose. It was as if they had a secret signal. They did it with the precision of the Rockettes.

"Um—going to play a little gin," they said in unison.

"Fine!" we beamed.

Looks of horror crossed their faces.

We gathered, somehow, that we weren't wanted.

Finally, one of them managed to say, "Stakes too high for women!"

That moment they were standing in front of us. The next we were in solitary glory again.



Jim Stewart and Bette Davis at rehearsal of "June Bride" for CBS' "Radio Theatre."

Even when Ted and Tony are not together, this sort of thing goes on. They seem to react via radio waves on each other, or something.

They did meet us for dinner. Yes, actually! But we still played second fiddle. They master-minded eating, too.

Tony thinks, you see, that Cyd should gain weight.

Ted thinks that I should lose it.

So—well, first, they ordered a large repast for themselves, everything on the menu. Then they seemed to realize that they were, for the first time in hours, not alone.

Tony thereupon ordered *two* of everything on the menu for Cyd.

Ted ordered me the equivalent of a glass of water.

And, of course, I was starving and Cyd wasn't.

Let's draw a curtain over the next hour. I nearly ate the leg off the table.

Then there's the business of DEALS. For breakfast. For lunch. Far into the night.

Ted and Tony are, of course, good businessmen. Both of them. And, more than actually becoming involved in business, they love to talk about it.

When Tony and Cyd come to dinner at our house, they start muttering about oil leases or something with the salad. By the steak they are revolutionizing the stock market. By coffee time, they have just made the killing of the century.

Cyd and I plot to see if we can get in a word edgewise. We, too, we think, know something about business. We are also professionals. Do we have a chance to expound? We do not. Our ideas are brushed off after the first five words, with male looks which tell us plainly that the female is the weaker vessel—particularly in the region of the brain.

Sometimes, too, we four go to a nightclub. That is where Cyd and I really have the boys.

For we girls absolutely *refuse* to dance together!

Why don't we hit the pair on the head once in a while? Well, first, because we love them. If they're happy, then—most of the time—we are.

Besides, the rule books tell you that a wife should keep rampant in her spouse the idea that he runs things, that he is mentally all-powerful. We do.

Sometimes, of course, we feel as if we were living in the days of the covered wagon. Or, as if we were members of a tribe of Indians. Tony and Ted don't make us walk ten paces behind them *yet*, but we feel the moment may arrive at any time.

The way out of this is not good, either: The boys have to be split up for a long time, as they were when Tony went across the country on a theatre tour. But that means that Cyd and I are split, too, and she's really fun to have around. When she's out of town, I miss her.

Do you suppose the answer to it all is that Cyd and I enjoy each other as much as Ted and Tony, that we don't really *want* our husbands in our hair all the time, much as we love them?

Hey, Mr. Anthony! Come quick!

Looks Deceive!

Continued from page 40

been on a weekly kid adventure serial over NBC which the Better Drama League of Minneapolis sponsored. She took art at the U. of M. and got herself a department store job in Minneapolis, making interior display signs and also displaying her fabulous figure modeling gowns she couldn't afford but looked better in than the women who could.

Later, Arlene joined a sportsman's show and modeled bathing suits. She went to Chicago with the show. She was a fashion consultant at Charles Stevens and modeled for Marshall Field and Saks. After work she took dramatic lessons and did radio work. Definitely the lazy type, yeah? Nobody could say Arlene was dilly-dallying, or getting off her course.

Her next well-placed step took her to New York—a long distance in miles from Arlene's destination but not so far in other ways. She became a Walter Thornton model—for plenty of moo—and she cut her pro acting teeth on two legitimate plays, "Mr. Strauss Goes To Boston" and "Questionable Ladies." Neither ever gave "Oklahoma" any worries about which would run the longest but it gave the talent scouts a chance to gander her.

When several studio contracts were waved under Arlene's pretty nose she hoped MGM's would be the one she'd sign. Being a Leo and believing a little bit—but not much—in astrology, she thought it'd be nice to have the MGM lion for a mascot. But it didn't work that way—not at first anyway. Warners offered more money. Arlene wasn't behind the door when the brains were passed around; she took their offer and got along without the mascot—temporarily.

Later, Arlene signed up with MGM and things have been getting better and better ever since. She's very partial toward the month of June because nearly everything that's happened to her career-wise has occurred in June. She hasn't lost sight of the fact that June's also brides' month.

Like most gals who spend a normal amount of time at the movies, Arlene had one particular dream man who, to her, was very special. She always thought he was simply divine when she saw him in pictures. So it wasn't with unmitigated repulsion that she learned she was to play opposite Bob Taylor in "Ambush." He, in fact, turned out even nicer than she'd thought he'd be.

In her next picture, "The Outriders," she'll be photographed in Technicolor for the second time. There should be a federal law passed that prohibits photographing her in any other medium. Nothing else—except the naked eye—could possibly do justice to the Dahl beauty—the coppery auburn hair, eyes blue and wide as a lake, skin like peach ice cream, a long-limbed, fine-boned five foot six and a half figure of 118 fantastically well-distributed pounds.

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Arlene looks the other way and pretends to be hard of hearing when remarks (*frequent*) are made about her natural endowments (*considerable*) and changes the subject with skill born of long practice. She's heard all the beautiful Dahl, Dahl-face, Dahling puns she wants to, thanks. Nevertheless, she does take excellent care of herself. You may be lucky enough to be born beautiful but you don't stay that way by breathing nightclub air seven nights a week, eating gooey fattening food, and sleeping only when there's absolutely nothing else to do.

When she's working Arlene eats simple food like dairy products, fruit, broiled steaks. She's in bed by eight p.m. The best party or the most attractive man couldn't lure her away from her Beverly Hills apartment, which Arlene shares with her cousin, Elna Dahl. Elna's ten years older than Arlene and was recently widowed. She runs the house, does the shopping, plans the meals, drives Arlene to and from work.

On location, and Arlene doesn't particularly enjoy the rugged life of the wilds, she takes her own lunch. Box lunches give her horrible things like ptomaine or just a bad case of revulsion. To her, the best part of the "Ambush" location was the ride back and forth. She, Bob Taylor, Don Taylor and whoever else rode with them sang all the way there and back, except when they'd stop to kid Don about singing off-key.

Nothing really bothers Arlene about

acting but the unavoidable fussing over her just before a take.

She's neat about the house, digs in the corners, takes care of her clothes and always hangs them up. She plans her wardrobe right down to the last accessory and buys them all at once. She doesn't believe in buying a pair of shoes today, a purse next week, and a hat some Tuesday. This kind of buying ends up in a melange according to her. From head to toe her clothes are engineered—and look it.

She's a quick study on lines—script lines, that is, and can learn her dialogue for a scene by going over it once. Dramatic and singing lessons are still very much a regular part of her daily routine. Although she's well launched in Hollywood, she's a long way from her goal. Irene Dunne has always been her ideal actress and she'd like eventually to do the kind of comedies that made Irene so famous.

She wants a dress shop that sells Arlene Dahl designed clothes. She wants to get married and have a family. She wants to be a recognized artist. These are about the only plans she has for the moment, about all she can handle.

All anyone really needs to fulfill ambitions of this magnitude is to have a combination of beauty, brains, wit, talent, personality, luck, consuming ambition—all of which this elegantly attractive gal who set her sights on Hollywood when she was eleven years old has in the right amounts.

What Hollywood Itself Is Talking About!

Continued from page 23

East," Jean Peters' parting remark to him was, "Stay out of the Russian zone, Paul. We don't want to go to war with them—yet."

—O—

We ran into—or at least sat down with—Frankie Sinatra for a short yak at La Rue, where he was dining with his cute Nancy, Henry Ginsberg (Paramount's big boss), that nice gal Coleen Gray, and some other chums. Frankie looks healthy, happy, and relaxed. Said he'd been loafing mostly and getting re-acquainted with his three kids. And enjoying it a lot. Well, I say he earned his vacation—first real one he's had for several years.

—O—

You can believe this or not—but we actually saw Clark Gable lunching *alone* in the MGM commissary—and all around him pretty gals who would have been delighted to keep him company. There was quite a glamour gang scattered around at the various tables—the three Taylors, Elizabeth, Bob, and Don, handsome Barry Sullivan, Mark Stevens, Petey Lawford, Marilyn Maxwell, Bob Walker—looking fit as a fiddle—and the most beautiful gal in the room, Arlene Dahl, all excited about getting the lead in the Western, "Outriders." We hardly recognized that cute guy Claude Jarman—golly, has he grown! He's at least six feet tall, maybe a shade over. Seems to us it was only a few months ago that he was just a little kid, playing his first part in "The Yearling."

—O—

Seems to be quite the thing to have private quarters for stars who are family guys and gals. Bob Ryan's got a brand new hideaway clear on the back of his several acres in the Valley so when the kids get too noisy or the phone keeps ringing he can retreat to rest, loaf, rehearse—or whatever. And Paul Brinkman's Christmas present to Jeanne Crain was a studio, built up on a hill above their house, so she could make with her painting and drawing undisturbed. But Paul's motive wasn't entirely unselfish love for the little woman. Seems she's invaded his workroom in the house, storing painting paraphernalia, magazines, and all the other stuff she loves to hoard. When Paul finally couldn't even get in the door he built her the studio in self-defense.

—O—

Lassie, how about this? At the same time that other canine female impersonator, Daisy, was supposed to be the mother of six pups in a "Blondie" picture, "she" became the father of six pups in real life.

—O—

And on the night of John Derek's birthday, his pooch gave him a present of eight pups. Oh, yeah, and the hot water heater broke too.

—O—

Another happy birthday item—Arthur Loew, Jr., who is Janet Leigh's favorite

boy friend and the son of the famous motion picture theatre family, celebrated his natal day with Janet and his family at Scandia Restaurant. Right in the middle of dinner an Indian maiden walked into the place, flung her arms around Junior and said "Ugh" or whatever "happy birthday" is in Indian. Arthur, who is learning the movie business the hard way—meaning from the ground up—had just returned from location on MGM's "Ambush" and Janet had hired the Indian gal from Central Casting to pull the gag.

—O—

Vacations 'n' things: Roz Russell got off to a Bermuda holiday after winding up "Woman Of Distinction" at Columbia, and Ray Milland, of the same picture, went first to New York to pick up the final adoption papers for his young daughter, then to Sun Valley for skiing with his son, Danny. Betty Grable got back from her annual session with the ponies at Del Mar and went right to work. One of my spies at the Del Mar track reported that Betty's two youngsters, Vickie and Jessie, amused themselves at the track by playing with n.g. mutuel tickets. Judging from the size of their stacks of pasteboards, Betty and Harry James hadn't done so well in the bets department. Jimmie Stewart and his bride, Gloria, spent some time with his family in Indiana, Pa., before taking that three-month wedding trip to Hawaii. Clifton Webb returned from a long European trip, ready, willing and able to start work in another comedy at 20th. Goody!

—O—

Debra Paget, the amazing 16-year-old gal you'll see in 20th's "Broken Arrow," has been deluged with circulars and phone calls from swimming instructors ever since she almost drowned while swimming in a cold mountain lake on the "Arrow" location. This gal has quite a family—her mother used to be an actress,

still plays character parts, and her three brothers and sisters all work in pictures under different names, so each one will stand up or fall down on his or her own ability.

—O—

Linda Darnell was just real pleased that 20th canceled her out of "Night And The City" on account of she would have had to leave her young adopted daughter, Lola, behind. The babe was too young to have the shots necessary for the trip to England. Besides, Linda had just completed all the formalities of the adoption and was happy to stay home with her youngster.

—O—

Maureen O'Hara and Macdonald Carey, back from Sedona, Arizona, where U-I filmed most of "The Bowie Knife," were all excited about a new shampoo they'd discovered while talking to the Injuns around there. Seems it's made from a secret bark soaked in water and is just real sudsy and dreamy. They want to put it on the market and are keeping the formula secret.

—O—

Everybody wants to be in the beauty business! Ida Lupino's invented a flat-top hairdress for gals—she swiped the idea from seeing junior misters running around with a crew cut on top of the head and the rest of the hair long. Ida's idea uses short bangs instead of the crew cut. On her it looks good, but this isn't an invitation to try it on your best girl friend. Ya might be sorry.

—O—

That young gal, Joan Evans, is moving right along in her career over at Mr. Goldwyn's studio. Had a new contract, with salary raise, approved by the courts and now she'll get her first big starring part in "Edge Of Doom," with Farley Granger and Dana Andrews. That's nice going for a 15-year-old.

—O—

Next Bing Crosby picture, "Mr. Music," will start those two clever dancing youngsters, Marge and Gower Champion, on



Van Heflin and Margaret O'Brien were the star guests on a recent broadcast of the NBC giveaway show, "Hollywood Calling." Van's now in "East Side, West Side."

their movie career. These kids have been knocking the customers dead at Mocambo—they also had a lot to do with the success of Bill Eythe's bright stage review, "Lend An Ear."

You can't say Burt Lancaster doesn't go for the gutsy stuff. His next picture will be "The Naked And The Dead," one of the most controversial books about the War. And if we know Burt, he won't pretty it up any either.

Dick Conte's wife has been busy taking two kinds of lessons—for two different things. Ballet to get in physical

shape for resuming her acting career. French just in case Dick gets time off for a trip abroad. The Contes' chums, Gene and Betsy Kelly, have been raving about their trip and the Contes have the bug.

Dorothy Lamour was called back to her former studio, Paramount, after an absence of a year—for a baby shower. Guys and gals from front office and back lot flocked to the commissary and heaped presents on their favorite gal. Betty Hutton and Alan Ladd were in the bunch, but Bob Hope was absent because of that back injury. He explained it by saying he was "laid up with a bad case of overacting."

I'm A Christmas Kid

Continued from page 29

nothing could be more dreadful than the fact that I really don't have a day of my own. So she devises productions. They're supposed to assure me that I am here in the first place.

At two minutes past twelve on Christmas Eve, she gives me a birthday present. This is followed by six or seven more of the same as long as I can stay awake. The next morning, by some miracle, the celebration has changed to Christmas, and she hands out presents in that league for a few hours. It's all very clear in her mind. I'm not so sure about mine.

I can remember when I was a kid in New York City that my two sisters invariably wanted to shatter the Christmas spirit by bashing me on the scone for the simple fact that I got exactly twice as many gifts as they did. They didn't realize that they were on the receiving end of the deluge on two different days in the year, and that if they added rapidly they would wind up with as much loot as I. Instead, they could only see a mountain of stuff which I attacked every December 25th, half of which was labeled "Happy Birthday, Humphrey," and the other half labeled "Merry Christmas." It took years for them to get over this.

My mother and father reacted differently. Mother, as you may know, was a business woman, a hard-working artist who never in her life had enough time for all she wanted to do. Thus, I think she rather enjoyed the idea that she could wrap me up in one fell swoop, that she could take care of all my personal celebrations at once.

Oh, she did get a little fancier for me than for my sisters on the day, of course. I remember that once she drew me a portrait of myself to mark the milestone. I was about ten or twelve at the time, and knew what the score was on the Saint Nick department. So Mother drew me in a Santa Claus suit, complete with beard, trying to blow out the candles on a large cake. It was one of the few humorous sketches she ever did, so I've never forgotten it.

My father took the whole idea more to heart. He was in the same division as Betty as far as holidays are con-

cerned. And he was personally much more full of fun than my mother. I remember one year he suggested that we move my birthday up to June first or some such thing, the way the King of England does. We were to send out announcements to all the friends and relatives who just might be invigled into giving me a present.

We tried it just once. But no one could remember what the new day was. They'd never had any trouble with the old one, you see.

And, after all, I wasn't George, Rex! After that, Father did little special things for me on that day. He always made sure, to begin with, that I had some completely impractical but much-longed-for present for my birthday.

Then, too, he tried to do something for me that my sisters weren't in on. He'd take me to a legitimate show, just the two of us. Or, as I grew older, we'd stop at his club and have a drink together, man to man.

Actually, though I'm grateful to him for thinking of it, this wasn't needed. For, after all, the whole of New York was decorated for my birthday—and who, born on June first, could say that?

Another recent birthday which I recall with both joy and a certain awe occurred during the War.

I was in Italy, entertaining the troops, as Christmas drew near. And Christmas Day itself we were to do a show for a bunch of guys who had just come out of the lines. They were exhausted, homesick, and knew that their break in duty was only temporary. It had to be a good show, then, the best show we had ever done.

I don't know about "good," but I know that I, for one, will never forget it!

The USO men, you see, told the boys that Christmas also was my birthday, and that they were going to have a cake for me.

Anyway, in the middle of my act, a gent walked out onto the stage and the stage was a platform in the middle of nowhere, in front of which about two thousand soldiers sat on the ground—and made the big announcement. A roar went up. I smiled in a peculiarly foolish manner, and tried not to simper.

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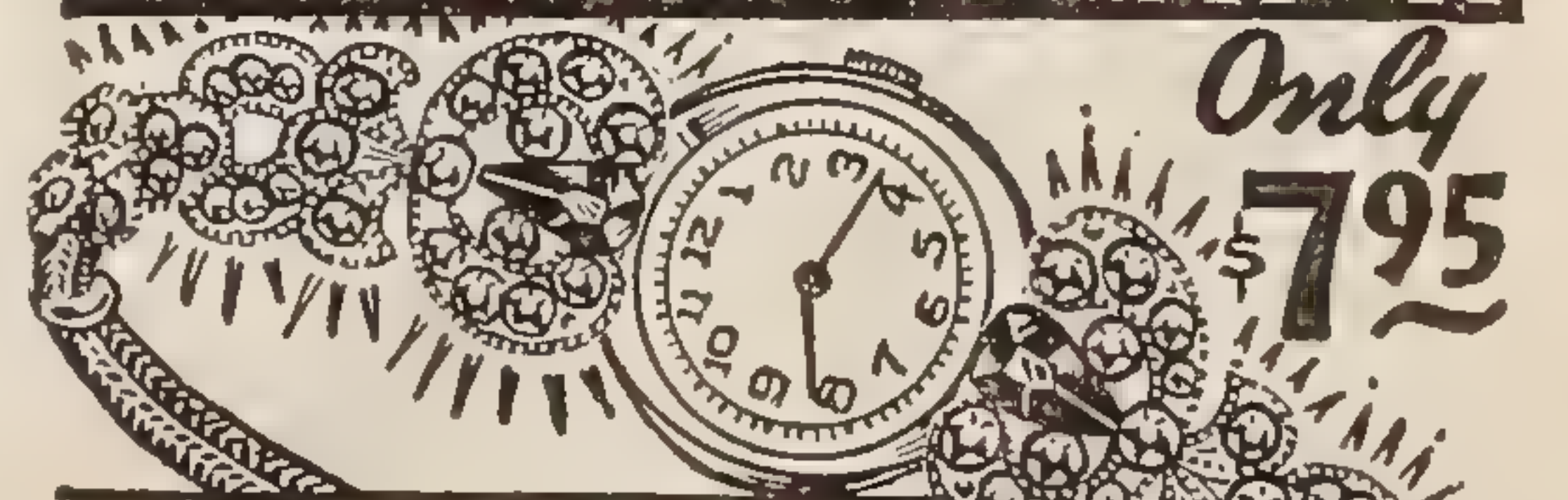
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Then, a huge cake, a cake about three feet across, was wheeled out on the stage. Another roar went up. And this one, believe me, was not for me. It was for the cake. Not one of those guys had seen one in months.

I turned, pretended to be most surprised, and then made what was almost my last speech. I asked if some of the boys would like to come up and help me eat the cake.

Instantly—and I mean *instantly*—I was surrounded by about three hundred of the biggest and toughest characters I have ever seen. In the first second of play, I was shoved back to the fringes of a circle about eight men deep. In the second and third seconds, three hundred hands reached down for the cake and came up with huge gobs of icing-dripping stuff. And, by the fourth second, the entire cake had completely disappeared!

Talk about locusts!

I remember another thing about that particular birthday, something which touched me then and does now much more than a lot of the high-powered expressions of Christmas I have seen.

I went into a hospital to see some of

the boys who couldn't get to the show. And there I saw a young Nisei soldier, one of the magnificent 448th who performed so brilliantly in Italy, decorating a tree in his own fashion.

He had gathered up the cylinders that "Life Savers" come in, had gathered them, I suppose, for weeks, as he had dozens of them. And, with a razor blade, he had carefully sliced them and strung them on string. They were all different colors, of course, and they hung in garlands on that beat-up little tree, as bravely as any decorations I had ever seen.

That boy, to me, had Christmas in his heart. And, these days, that is rare. We seem to feel that we must out-do our friends and relatives, make a big, expensive production out of something which was meant to be celebrated simply, was originally a humble and heart-warming event. We have forgotten the humbleness and the sweetness of the first Christmas of them all. It's time we remembered it again.

It is for this that I am proud to have been born when I was. I am about as far from That Man personally as you can get, but I consider it an honor to share His day.

What It's Like Dating Ann

Continued from page 39

"Why not come out to my house tonight and select a picture?" she invited. "I have a whole closet full of them."

The funny part is that I didn't take her invitation literally—so I had no thought of going out to Miss Sheridan's house. I thought she was just kidding. But the next morning on the set, she yelled across to me, "Hey, Mr. Mapes! I sat at home two hours in my closet waiting for you to come and get that picture. Wot happened?"

Several nights later, after we had become acquainted during the making of the picture, Ann invited me out to her house. This time I was there promptly on the appointed hour. Ann likes to hold informal open house evenings. There was a delicious buffet dinner, followed with the running of a movie, "My Man Godfrey," starring Carole Lombard. Ann has great admiration for Carole.

"I was only a stock girl at Paramount where she was a big star," Ann recalled. "But she would always stop and speak to me on the lot—as though I were important, too."

Ann was wearing a simple blue cotton dress, but she made it look like a Hattie Carnegie creation. She has that flare in anything she wears. She is equally at home in slacks, her favorite informal apparel, or an exciting evening dress.

The keynote of Ann's home is comfort. I was surprised that there was not a single painting or portrait or even so much as a snapshot of her anywhere in the house—just a few scenic landscapes. This readily revealed her complete lack of ego—for most stars have their portraits and pictures in every room in the

house.

Notwithstanding the excitement of squiring Ann Sheridan to Mocambo or Ciro's, and therefore certainly becoming the most envied man in town, I find Ann's sense of humor, alone, one of her most remarkable qualities. That, and her complete honest sincerity about people and everything she does.

I have never seen Ann more radiant than she looked in a pearl gray faille suit to be maid-of-honor at her secretary's daughter's wedding. It might have been just a little girl across the street having a wedding, but Ann glamorized it as a memorable occasion by inviting the Zachary Scotts and several movie names. A newspaper photographer was permitted to take pictures for the seven local papers. He had everyone posing before the reception, and then just as he snapped the last picture, his face suddenly turned white, a chalky, sickly white. "I forgot to pull the shutter," he explained. "I have no pictures."

"Well," Ann said, "that's Sheridan every time! Come on, you!" She began helping him line up the people again for the pictures, as though it were nothing at all. And everyone, instead of being disgusted, played along with Annie's sense of humor.

After the reception we drove into Hollywood, where Mickey Finn was holding a benefit party for his Boys' Foundation. Mickey is a twenty-eight-year-old Los Angeles policeman who has a regular Father Flanagan spirit for boys with prison and police records. He has some 300 boys enrolled, and they meet once a

week down at the city jail where they get together to talk over their problems. Ann goes down to see them, too, so they know that they have people interested in their welfare. In fact, she donated the food for the boys to take a vacation up in the High Sierras.

On this night, Ann auctioned off her blue satin garter for \$100 for the Boys' Foundation. We danced and listened to music, and then we drove home under the full moon with the wind running through Sheridan's short bob. Nothing worries her, least of all wind-blown hair. That's another thing about Ann—she doesn't fuss, and she can get dressed in a flat twenty minutes to go out on a date. She doesn't keep a fellow hanging around—biting his nails for hours.

Back at her house, we went in to waken Martha, her secretary, and chat about the wedding.

Ann casually kicked off her high heeled slippers and settled comfortably in a big chair. She likes comfort. We settled down for a real talk about marriage—the serious side of it. From what Ann said I gathered that although she is a girl who likes home ties and a home life she will be very cautious before taking any steps—even when the right man comes along. She is still very fond of Steve Hannagan, who was so devoted to her for the past five years—and while Ann didn't say it—I could discern that theirs was more of a great friendship than a romance.

Ann's letters kept me regularly posted on her activities during her stay in Germany filming "I Was A Male War Bride," and life in the big castle at Heidelberg, where the troupe was stationed.

"Life is something with umpteen servants," she wrote. Next, she asked for red flannels—"It is so cold!" Every weekend it rained—and the first day that was clear Ann decided to take a long ride. "The car broke down and the butler was fit to be tied when I came back. He had a date with his girl and wanted none of Sheridan. We poor movie stars."

Ann's funniest story of that picture is

her great love scene with Cary Grant. It was filmed in Germany. Then Cary became very ill, and when the next scene was shown, filmed in Hollywood, there was 20 pounds less of him. "He visibly melted right in my arms!" she laughs, and so did the preview audiences.

Ann loves rumba rhythm, and has a wonderful way of humming the melody in your ear when you dance. She also likes Spanish or Chinese food, although she eats very little. She likes a steak when she's hungry, and never touches desserts. She often laughingly recalls that when she first started in pictures she was trying to lose weight, now she tries to gain. She lost weight when she flew to the South Pacific during the War, and has never been able to regain it.

Ann is not shrewd about business. She's too big-hearted. Mention anything in her presence and you'll find it waiting for you at home. I happened to observe some ties when we were shopping, and there were twelve of them delivered the next day, from Ann. I take great pride in the gold St. Genesis locket and masque cuff links she gave me for my birthday. Realizing this weakness to hang on to money, Ann, when she was making only \$250 a week, acquired herself a business agent, Andy Hickox. He placed Ann on a strict budget. When Ann buys her friends gifts, it comes right out of her own pocket-spending money. This means that any generosity on her part means doing without something herself.

You never know what happens next with Annie. I was working on "The Great Dan Patch" out at the RKO ranch when I received a call that a beautiful girl had come out to visit me. Would I step outside when time permitted? There was Ann on her motorcycle. She rides all over the valley.

"Hop on," she invited. We went for a ride about the lot, and since it had been raining the day before, we hit a puddle. Result: two mud-bespattered people.

"Wouldn't you know," Ann said, "I've taken Grant and it never happened—but Sheridan—!"

Ryan Goes Romantic

Continued from page 37

what my boss, Howard Hughes, asked me," said Bob. "When he took over RKO studio, he called me in for a conference to discuss future plans.

"I explained that I wasn't anti-Romeo roles, it was just that every RKO film has had a villain and most of the time I've been it."

After that meeting things started popping. Bob was awarded the romantic lead opposite Joan Fontaine in "Bed Of Roses." Every sequence between Bob and Joan is a love scene.

"The film was really worth waiting for," gloated Bob, "for I not only win the girl, but SHE pursues me, and finally I jilt her.

"My entire studio schedule has been influenced by this build-up. For the first time in my career, I have to wear

makeup. Seems, minus the face goo, my beard darn near scratched the skin off Joan Fontaine's face.

"Also, now a wardrobe man shadows me around the set to make sure I look dapper and dashing. The other day he got all excited because the crease in my trousers wasn't too straight. First time that's ever happened to me," grinned Bob.

"I spend a lot more time now posing for romantic stills. All the photos the studio had on file were shots of me snarling at the camera. By golly, it was kinda enjoyable to break out in a smile for a change."

Although this is only Ryan's second "lover boy" role in films (he played strictly hero roles on Broadway), he has already developed definite ideas on the

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subject.

He believes there's too much dialogue in most love scenes. "They give you two pages of script to remember and by the time you're ready for the clinch—you feel more exhausted than romantic."

At Bob's suggestion, some of his dialogue was omitted to make the scene more effective. There is one sequence in the film where Joan and Bob are walking across a bridge. She's talking a mile a minute, but Bob's not in the least listening to what she's saying. He doesn't say a word; just spends the entire scene maneuvering to get his arm around her waist.

"This love stuff is a pretty difficult thing," he continued. "They tell you to play it like an average American guy would. But after all, who has ever been in a fella's home and watched him make love?"

"You just have to invent your own technique. Personally, I think most women would go for the smooth, Continental style of Charles Boyer, although, my wife Jessica goes for the hit-me-now—kiss-you-later technique of Humphrey Bogart.

"I'm not the type to do either, so I just use the direct approach. If the public likes it—I'm in. If not, I'll be back snarling at the heroine."

Already the fans have written Bob their enthusiastic approval of his new status. Even the names of his fan clubs are taking on a Cupid flavor. The latest one is "Ryan's Juliets."

"Secretly, I really prefer playing meanies to mush. If you're tagged as a great lover, you've got to carry it over into your home life. Besides watching your waist and chin lines, you've got to frequent nightclubs.

"Jess and I wouldn't go for that. We enjoy our home life too much. Our two sons, Timmy, 3½, and Cheyney, 1½, don't even know what an actor is. They just know that's the name of my profession."

"We try to keep our home life and studio work separate. Jess only visits RKO once a year. Of course, she knows she's the only person who makes me self-conscious.

"If I know she's watching me on a set, I just freeze up. It's foolish I know, especially since we've played love scenes together for two years on the stage. But she knows that's how I feel, and she respects it."

It's interesting to note the close harmony in the Ryan household. Bob's new romantic career seems to have influenced

his wife's book writing. For seven years, she has authored best selling murder mysteries. Now, with hubby making like a hero, Jess has switched to penning a romantic novel.

"My wife's really the business person in our family," Ryan revealed. "She's the one who thought I should switch to hero parts. As she explained, 'You've got to have variety or you'll be typed forever as a permanent heel.'

"That's my big goal, to play every type of role in the book. I just want to keep right on acting as long as the public will let me."

Ryan, we learned, doesn't harbor any desire to put his acting in mothballs someday and turn director. He's already had experience as one on the New York stage. As he puts it, "Directing a bunch of actors and keeping them all happy isn't easy."

All in all Ryan is a pretty contented fellow. He has a nice home with an acre of backyard for his youngsters to roughhouse in. His wife has furnished the place for family comfort.

"And," reminisced Bob, "this house isn't like our former place. It was right on the route of the airliners. Every time a plane would zoom past, the place would start rocking and bucking like a bronco."

The Ryan home isn't in the Hollywood tradition. There's no swimming pool or sliding walls turning the den into a projection room.

He never views the daily rushes of his pictures. He prefers to wait until the movie is completed and then sees it in a theatre right along with the audience.

"It's going to be kind of rugged," said Bob thoughtfully, "to sit there and see how the public reacts to me as a Romeo.

"Frankly, I'm beginning to think playing the menace is a cinch. It takes a few seconds to rub out a guy in a movie, but several days to film rubbing noses with the heroine.

"When I'm doing a love scene, there're a million and one things to remember. There are 65 guys telling you . . . not to muss her hair . . . to stay in camera range . . . to keep your collar pulled down . . . your nose is hiding her face . . . her chin is hiding your nose . . . and so it goes.

"Honestly, girls," concluded Ryan, "being a hero has its headaches. You've no idea. This love-making is REALLY hard work!"

"Sure, sure," we agreed, "but what a wonderful way to develop callouses!"

What's Ahead For Ingrid?

Continued from page 55

without feeling some of that hurt herself. And Ingrid, being Ingrid, undoubtedly will find it harder than most people to hurt a man who has been her husband for eleven years. Then there is her child to whom she is so deeply devoted. It is conceivable that her husband might demand and get full custody of their

daughter and certainly the most Ingrid can hope for is that Pia will be with her for part of the year only.

There are some who condemn her for giving up her child, even for temporary periods. There are some who pity her for the choice she has had to make. But there are others who insist that it is

better, not only for her husband, but for her child as well that Ingrid has decided to take the happiness that has come to her. They feel that if she had returned to her husband and child from a sense of duty, as so many insist that she should, that none of them would have gained anything by it, since martyrs never make anyone happy.

And yet Ingrid might very well return to her husband, not from a sense of duty, but because she wants to. She has shown herself to be a woman who follows her heart. And a heart doesn't follow a single path. It runs and it stumbles, it can follow a straight course for years and then take an unpredictable detour as Ingrid's has already done. So what is there to prevent its taking another detour back to the safe, straight course it followed so long?

Of course, that doesn't seem likely at this present time, this time of bitterness, of mutual reproaches and reported bargaining for the divorce she seems so determined to get. There has been so much acrimony, with Ingrid's lawyers making charges and Dr. Lindstrom's attorneys answering with counter-charges. It isn't at all like the casual, "We'll always be

friends" partings that have become practically the standard procedure in modern divorces.

Yet the very violence of the Lindstroms' pre-divorce tempest suggests that they still have feeling for each other. It's so easy to be poised, to be completely fair when people are indifferent to each other, but when an emotional attachment still exists it's a different matter. No quarrels are as intensely bitter as lovers' quarrels and there is just a chance that this public airing of their differences might result in a better understanding between them.

Until she met Rossellini, Ingrid's life had been free of serious complications. Any struggles she has known are the usual ones that precede any successful career. But emotional conflicts are different and the way people take them determines their stature as human beings. Some people are overwhelmed by them, others grow stronger. Yet a person who hasn't experienced emotional disturbances loses more than is gained by an uncomplicated existence. There isn't any doubt that whatever happens to Ingrid she will come out of this experience a warmer, more responsive human being.

Happiest Girl In Hollywood

Continued from page 43

support her only child. Colleen, nicknamed "Coke" for what reason she can't remember, went to school in her home town, later in Pasadena and finally to Hollywood High where she first became interested in dramatics and had roles in several plays. Meanwhile, she worked in a bakery, a greeting card factory and as a baby sitter to help with family finances.

She was 15, waiting on a corner of Sixth and Broadway in downtown Los Angeles for a girl friend, when she was offered a television tryout. It was at a subsequent video rehearsal that a Warner Brothers talent scout saw her and offered her a screen test. After minor roles in "Janie" and other pictures her option was dropped with the explanation that she was too old for kid roles and too young for adult ones.

Colleen can laugh about it now, but at the time the situation was extremely unfunny. Resolutely she pushed the idea of a film career right out of her mind and determined to get a college education, with the ambition of teaching. She chose Brigham Young University in Utah because she had met several boys and girls in high school who were Mormons and whose ideals she admired.

It was during her sophomore year that a 20th Century-Fox talent scout, Ivan Kahn, saw a cover girl picture of her, wrote and asked if she would like a screen test. She refused! She told herself she had had quite enough of movies. Came another letter saying that if she ever changed her mind, would she write? She ignored the second communication until just before Christmas vacation when her funds were running low; then she wrote and asked for the test.

Her first assignment at 20th, after signing her contract in January 1947, was to go to the Actors Laboratory Theatre for dramatic training. She was terrified that would lead to "sitting around," but within two weeks was given an introductory role in "Scudda Hoo, Scudda Hay."

Her performance, though brief, so impressed her bosses that Colleen was promptly announced for the leading role in "Green Grass Of Wyoming." She was, quite understandably, ecstatic. She studied, trained, worked her heart out. But fate dealt her another slapdown. Because of the need for a box-office "name," the lead was taken from Colleen, before the picture was started, and given to Peggy Cummins—who, incidentally, not long before had lost the role of Amber to Linda Darnell.

"Disappointed? Of course I was! Who wouldn't be!" Colleen now recalls. "But I knew that there's a plan for each of our lives and I had faith in the law of compensation. Not much later I had mine with a very dramatic role in 'Walls Of Jericho.'"

Last year Colleen was cast in "Chicken Every Sunday," continued her studies with studio dramatic coaches, and then a few months ago came her Big Break, "Front And Center" with Dan Dailey.

Her first day's work on "Front And Center" was a dilly, for it brought her first screen kiss with it.

"I think there must be a bunch of pixies in production departments who so often set up big love scenes between stars who scarcely know each other for the first day they work together," giggles Colleen. "Or else they do it for the benefit of the publicity boys. Anyway, there

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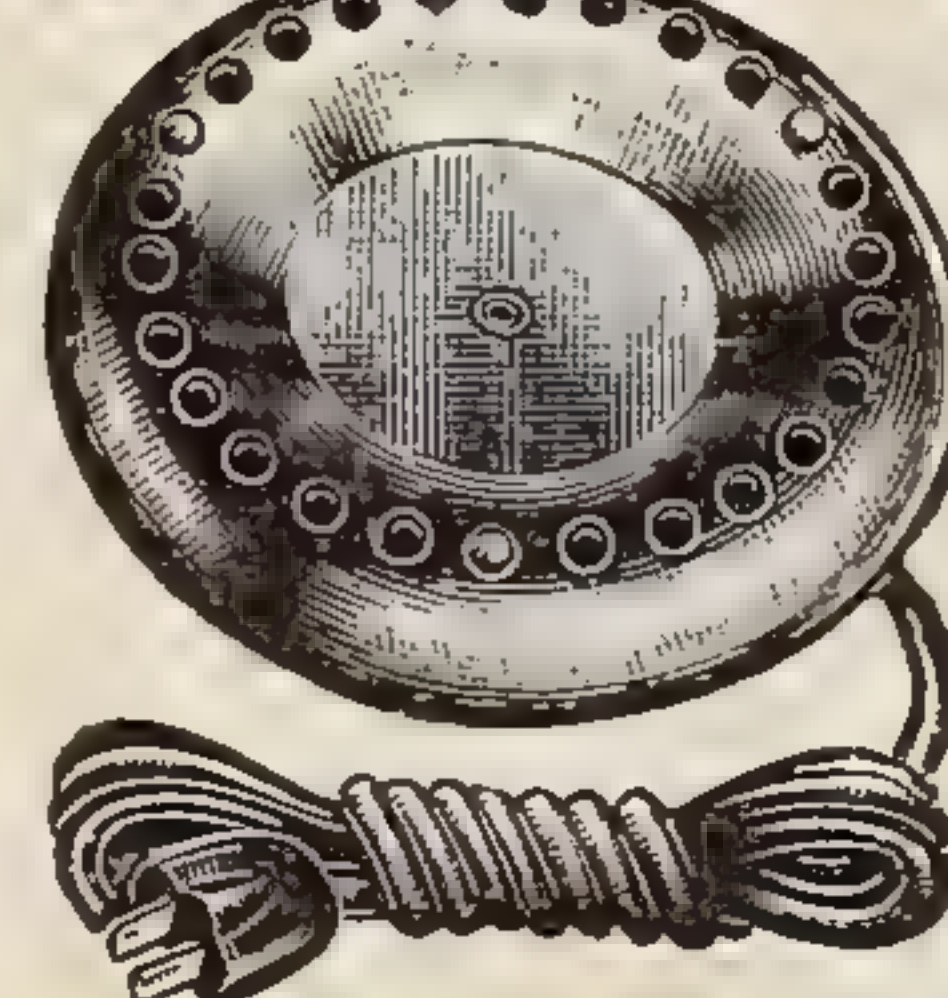
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were Dan and I, supposedly in a very tender, touching scene, kissing each other goodbye.

"Our director, John Ford, and Dan knew it was my first screen kiss and I should have suspected a rib, but didn't. Mr. Ford had told Dan, 'Give her the works.' So we had a big clinch. Finally Mr. Ford said 'Cut,' but Dan didn't stop—nor did the camera. Finally I started hammering on Dan's shoulders with my fists. It was quite a scene!"

Much of her spare time is spent in religious work. She is an active member of the Hollywood Presbyterian Church, but her greatest efforts go into a Deputation Team of forty members, all between the ages of 19 and 30, who speak at colleges, junior colleges and before any other groups in California who invite them, to tell what religion means to them.

Colleen's ideas about marriage are what she calls "old fashioned." She feels that a wife should certainly have ideas of her own, but that they should be made secondary to those of her husband, if she loves and respects him—as Colleen feels she should.

Rather than having a preconceived "pattern" for her ideal man, she thinks she should fit into his pattern of the ideal girl! Her only requirements are

that he be intelligent without being too intellectual; that he be fun and a good sport; that he share her interest in religion, not that he be of the same faith, but that he have spiritual faith. Most important, she wants to be so in love that she would put that Ideal Man far ahead of herself in every thought!

Colleen lives in a modest apartment with her mother and stepfather. There she can indulge in her pet hobby—cooking. She likes to cook anything, but says her specialties are pies and pastries. Good, too, say her close friends Betty Lynn and Coleen Gray. The Townsend girl with the tip-tilted nose is also still expert at slinging sodas.

Two other holdovers from her not-too-distant past are her love of children and addiction to greeting cards. From her child training courses and work at the orphanage, both of which she says she adored, she knows lots about moppets and hopes someday to have a large family of her own. As for greeting cards, she sends them to all her friends and acquaintances on every possible pretext. Naturally, they're in the happy vein. They have to be, coming from Colleen. Everyone who knows her agrees with Mac, the studio cop, who says she's "the happiest girl in Hollywood."

Greatest Thing Since 7 Up!

Continued from page 45

comes to your mind, then stop thinking. Mel is better. Tango, rumba, samba, jitterbug—he does them, dynaflo.

Mel is one of the few persons I have known who is always what theatrical people call "up." He is a praise artist. A man of great critical ability, he modifies this characteristic with enormous charity. The worst picture in the world will still get a word of praise from Ferrer.

It was across the luncheon table in the Selznick commissary that I learned about Ferrer, the trencherman. I was impressed then. I am impressed now.

Mel will sit before you, a lean-cheeked, clean-boned lad, slim as a pole used in vaulting, and he will stow away a bowl of vichyssoise, a shrimp salad topped by thousand island dressing, half a dozen orange rolls taking refuge under a mountain of butter, an extra cut of roast beef, a serving of lima beans in cream, a glass of milk, and a cream puff. This will power him for three or four hours of intensive work, then he will need to be stoked again. If Mel is deprived of food for a long period of time, his eyes seem to swallow the rest of his face so that he de-materializes into a pair of tragic orbs surrounded by an atmosphere of acute starvation.

I remember one occasion when he and I were first setting up our plans to establish the La Jolla Playhouse group. We had talked about it over the Selznick luncheon table, then he had been loaned to Howard Hughes to take over the directorship of "Vendetta," and I had gone into a picture, so our plans had been postponed.

Eventually, however, he went to New York to direct some tests, and when I found myself between pictures, I telephoned him to say, "Let's have me fly to New York and discuss this thing."

He was living at the Plaza, the long-time beloved of gourmets throughout the world. Not only are the Plaza's restaurants superb, but their room service—on a twenty-four hour basis—is something to make even Nero drool. For several days Mel and I took full advantage of it. We would settle into one of those talks, of which we have had so many, during which we agreed that, for picture people, the constantly renewed experience of performing for a live audience is both a tonic and a curative that is essential.

Room service would arrive with two platters of bouillabaisse.

We would agree that, in Hollywood, a player, director, or other technician who works entirely in the motion picture setup, is likely to fall victim to "Greatitis," a disease which allows a person to hear nothing except that everything is great. The audience may not concur, but between an audience and performers on a screen there is a vast void.

Room service would arrive with two servings of pheasant under glass, plus broccoli drowning in Hollandaise sauce.

Mel and I would go over the series of photographs which I had asked a La Jolla photographer to take of the high school auditorium in my home town. He had also taken pictures of the backstage from many angles, so that the potential would be plain to Mel.

Room service would arrive with two servings of cherries jubilee and cafe diablo.

The next time room service arrived, Mel had to devour my portion as well as his. He was charitable; he did not fix me with those great big eyes and ask what was wrong—had I lost my appetite?

In the early spring of 1949, Mel telephoned me one day to say that he had been offered a job in a picture, "just a B," he said. He didn't even mention the title. Because of the dismantling of the Selznick studio, Mel was "at liberty" and because he had a family, he felt that he should take the first thing that came along, he said. He grumbled about it quite a bit—a fact that should have warned me. If a thing is borderline or downright bad, Mel talks it up. If it is good to colossal, Mel lowers it into the cellar. He said that he didn't want to act . . . but he had to act in this particular picture. He would much rather direct, but no one had asked him to direct. Oh well, might as well act.

I went to Florida on location for "Twelve O'Clock High" and Mel went to New England on location for this picture for which he held such reservations. He telephoned me several times (*we were planning, even at that time, for our 1949 Summer season in La Jolla*) and each of our conversations ended on a typically morose Ferrer note. He didn't see how this picture, this "Lost Boundaries," could do much for anyone in the cast. He was blue. And hungry.

When each of us returned to California, we busied ourselves with the myriad details of the La Jolla Playhouse. We felt that we had one of the finest possible schedules lined up. Whenever I asked Mel about his picture, I got little except a suggestion that a double chocolate malt might not be bad about now.

And then, one night, Mel asked Greta and me to come over, if we had nothing more exciting to do, of course, to see this "little" picture he had worked in while telephoning me from the depths of New

England.

We saw what hundreds of thousands of you have seen: a magnificent picture in which Mel Ferrer gives one of the most convincing, most dramatically unhammy performances I have ever seen.

When we tried to congratulate him on his performance, he wouldn't let us get a word in. He had to tell about how good Beatrice Pearson was, how ingenious the director, Louis de Rochemont, was, how excellent the script, how cooperative the townspeople. As nearly as I could tell from my talk with Ferrer, my host, he wasn't even in the picture.

Perhaps we should have done what Mel's eight-year-old daughter, Peppa, did. She was visiting her grandparents in Maryland when the picture was released in the East, so of course she saw it—repeatedly. She also read the newspaper reviews. On a postal to her father she wrote, "We saw 'Lost Boundaries.' Everyone is saying you are hotter than the 4th of July. We are very proud of you."

There are two additional facts which should be mentioned about this many-faceted guy. He knows music. He is crazy about jazz, and he is well-acquainted with all the small, obscure restaurants both in New York and California where the music is authentic.

Because of his intense interest in jazz, he speaks a language which, at first, would have reached me faster through a translator. When someone goes into a monologue on any subject, Mel describes the forensics as "taking off on a terrific riff." When he sees a picture in which a new, and slightly unorthodox, technique is used, he compares it to bebop.

He also hits upon phrases which appeal to him and uses them until everyone in his circle has made them their own. At present, when Mel likes a thing, he says, "That's the greatest since 7 Up."

It is a pat description of the man himself.

For my money, Mel Ferrer is absolutely the greatest thing since 7 Up.

As A Matter Of Chic

Continued from page 49

these clothes as Rosalind Russell does, simply because they were made expressly for her. Many can wear this type of thing if they have a flair for fashion. But put them on a girl who doesn't know how to wear clothes and they would look ridiculous.

* * *

Without Great Wealth I would never advise anyone to dress as Miss Russell does in "Tell It To The Judge." Some of her gowns could not be worn frequently because they are so unusual. The woman who desires more than anything else to look different can do it without too much difficulty. She must, however, either have a quantity of clothes in her wardrobe, or her basic suits and dresses must lend themselves to change of re-

movable trimming . . . or change of accessories.

* * *

Clever Adaptations could make this a lovely wardrobe for the girl of moderate means. In the first place, without the fur, the clothes would cost about half. The rust wool dress is simple enough, and instead of a beaver cape, it could have a cape of plaid wool lined with the fabric of the dress. The gray suit, with the coat that combines another shade of gray, is practical for anyone who has the height for it. The black velvet coat dress could be made without the mink trimming and still be very distinctive because of the material and the lines. The coachman's greatcoat, red wool with sealskin, would be very smart and wearable in black, without the fur.

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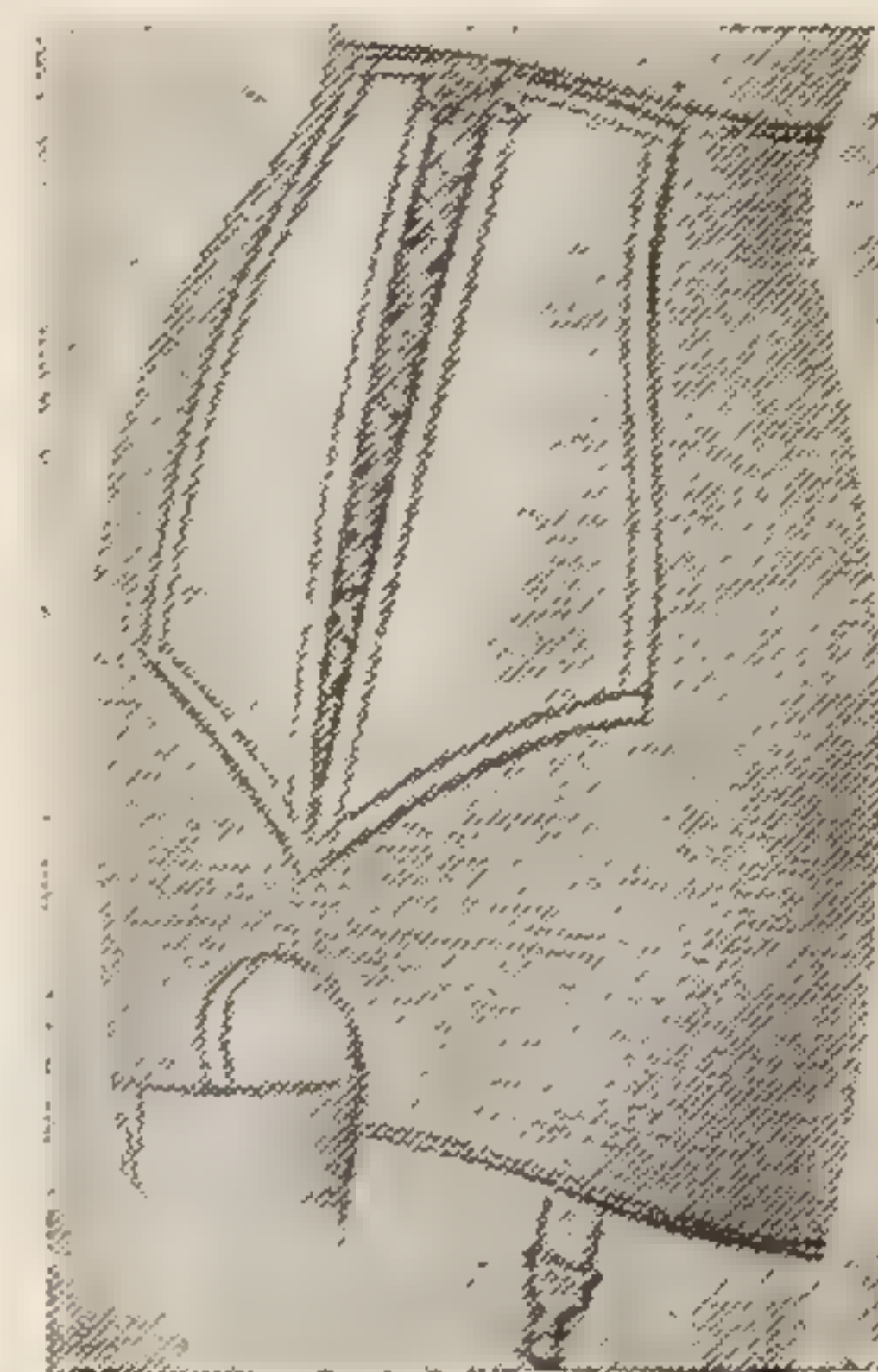
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* * *

It Would Be Better to ask the saleslady for a good, well-cut black dress. Spend as much as you can on this one simple dress. Then you can add to it the touches of drama and distinction you want. They should be detachable so you can do different things with the dress. You don't have to be a designer to do it. Use your own ideas. If you like the rich feel of fur, make a pocket or belt of ocelot, or leopard, or moleskin dyed bright red. One other touch of the same color on your costume will make it look as if the belt came with the dress. Or take a piece of satin of any color and make a little separate cape edged with fur.

* * *

If You Want Compliments on your clothes, if you crave a little flattery . . . your clothes must flatter you. That, of course, is a composite matter of fabric, color and line. But we do know the guar-

anteed success of certain fabrics. Velvet, for example, is an arch flatterer. A plain black velvet suit, with a little cluster of white ermine tails at the throat, or a tiny detachable collar of beige fur, is always good. Velvet has a dressy, "occasion" quality. You can even put a black velvet collar on your gray Spring suit and it will move with style into the Winter months. A well cut satin cocktail dress in your best color, has a luxurious look that is flattering. Chiffon is always feminine and graceful for evening.

* * *

This Winter there isn't much change in the trend of good fashion. The best things are both elegant and practical. You see velvet and satin for cocktail dresses and suits. Metal cloth is good for very dressy cocktail suits. The dress and suit silhouette follows the straight and narrow line, while the formal evening gowns are usually very full. As for dress length, I think about 13 inches from the floor is most attractive for daytime.

* * *

A Woman Of Style is completely at ease in her clothes. They seem so much a part of her that she is never conscious of them. And strangely enough, that's when people are conscious of her. They say, "she knows how to wear clothes." When she has that quality and money, too, she becomes one of the truly chic women of our day. You read her name on the "best dressed" list of the fashion critics. Incidentally, Rosalind Russell is one of the few motion picture stars whose name has appeared on that list.

* * *

It Can Also Be Acquired, and I would say that any woman who wants to be attractive should certainly study it. To have manner, a girl must first learn how to walk and sit and stand correctly. When she accomplishes that, she has poise. The girl who wants to be called chic must also learn everything there is to know about grooming. That pertains to her hair, her skin, her makeup, her hands . . . everything.

* * *

To A Man's Eye grooming is everything. He loathes the crooked seam of a stocking, makeup that doesn't look fresh, a coiffure so complicated it appears uncomfortable. A man particularly likes to see a woman move with ease. Tugging and twisting of uncomfortable clothes is horrible to him. You might take a tip from the men and the way they dress. Their clothes usually fit well and they are utterly unconscious of what they are wearing.

* * *

High Fashion Is Right for someone who lives as Rosalind Russell does in "Tell It To The Judge" . . . in an active social life amid surroundings of wealth. If that isn't your way of life, adapt and modify high fashion so that it is becoming to you and your life. Simplify your clothes so you can wear a good suit or dress from one season to the next. It won't be plain or dull; it can be extremely distinctive if you add your own personal touches to it.

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Before me, a Notary Public in and for the State and County aforesaid, personally appeared J. Fred Henry, who, having been duly sworn according to law, deposes and says that he is the publisher of the SCREENLAND, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

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Your Guide To Current Films

Continued from page 15

ing better than to do a wrecking job on the little woman's ambitions. As luck would have it, Paul meets opera star Linda Darnell, who accidentally discovers Paul's voice is magnifico, and besides, she likes his virile looks. So while Celeste is practicing scales at home, Paul is secretly matching her cadenza for cadenza in Linda's apartment. After a successful concert tour, Paul's second career is discovered and Celeste storms out of his life. Although he swears not to sing another note, Linda talks him into being her leading man in grand opera. Needing the money, he consents—even the *thought* of Paul Douglas singing grand opera is riotous, but Douglas actually in opera will have you hanging on the ropes. Charles Coburn, Lucille Watson and George Tobias aid in the hilarity with special mention going to Millard Mitchell, Douglas' cynical, down-to-earth business partner.

Sword In The Desert

Universal-International

DEALING with the Palestine war, this is a well-done account of the fight the Jews waged for their homeland. However, there is surprisingly little shown of the Arabs. Instead, the action revolves around the British and their attempts to keep displaced European Jews from entering Palestine.

Dana Andrews, the hard-bitten captain of a freighter, lands a group of these illegal entrants on the forbidden soil. In it strictly for the money, Andrews becomes further involved when he's forced to escape with the refugees from a British patrol. At the underground camp, Andrews brings the British on the scene when he uses the short-wave radio to contact his ship. Patriot Marta Toren is captured, though Dana and two underground leaders, Stephen McNally and Jeff Chandler, manage to get out in time. From there on, Andrews has a ringside seat in the battle between the British and the Jews, but it's touch and go as to whether or not he'll tell all he has learned to the British. A spectacular escape scene finishes this off in such a way that 4th of July fireworks look positively sick.

They Live By Night

RKO

THREE prisoners sentenced to life terms break out of jail. Two, Howard Da Silva and Jay C. Flippen, are hardened criminals who plan to resume their crime careers. The third, Farley Granger, wants to pull just one robbery so he can get enough money to hire a lawyer and clear himself of a murder he accidentally committed when he was 17. While hiding out with his two confederates, he meets Cathy O'Donnell but romance has to play second fiddle to the impending bank robbery. True, the hold-up goes off without a hitch, but Granger has an automobile accident. To rescue

the injured bandit, trigger-happy Da Silva kills a policeman. In the wrecked car, the authorities find a gun with Granger's fingerprints. Being wanted for murder, however, doesn't stop Farley and Cathy from getting married. From the moment the preacher ties the knot to the tragic end, the couple are being hounded by both the police and Granger's convict pals. All in all, this is a strange but excellently-done combination of sweet and sordid, thrills and tears.

Strange Bargain

RKO

CLEVERLY-DONE mystery with a bizarre twist and which stars Jeffrey Lynn and Martha Scott, as Jeff's wife. An underpaid, shy-guy accountant in a firm where the partners are constantly at odds, Lynn is catapulted into a weird situation when one of his bosses forces him to become an accomplice in a "murder." Facing bankruptcy, the boss plans to commit suicide and with Lynn's aid, wants it to appear as though it was murder—in that way only his wife and son will collect the insurance. The only trouble is, after the plan is carried out, Lynn begins to look like a chief suspect with several other people in the running too. About to confess the whole plot, Lynn is confronted by some startling aspects to the case. If you're smart, you'll be able to see what they are before Lynn does. If not, well! have you got a surprise coming!

Arctic Fury

RKO

UNUSUAL semi-documentary about an Alaskan doctor, Del Cambre, who because of the rugged terrain makes his rounds via airplane. On one mission to a desolate village where most of the residents are victims of a deadly epidemic, Cambre's plane crashes and though he manages to save himself from the icy sea, he has nothing to protect himself from the dangers of the wild arctic region. He finds refuge in a cave but soon is joined by two slap-happy bear cubs and their enraged mama. The hazards the three go through are numerous and existence is a struggle. Wild life in the raw, and unknown features of little known Alaska play important roles which turns this into as exciting an outdoor picture as you'd care to see.

The Gay Lady

(Technicolor)

Eagle Lion Release

BRIGHT and vivacious is the description best fitting this British musical about the trials and tribulations of *Trottie True*, a music hall entertainer in the early 1900's. *Trottie* (Jean Kent), a "good girl" at all times, manages to skip from a balloon pilot to a manufacturing tycoon to a stinking rich duke, James Donald.

Holiday Inn

(Re-release)

Paramount

IN TIME for the Yuletide season, this Bing Crosby—Fred Astaire starrer was the film that brought "I'm Dreaming Of A White Christmas" to a very receptive public. In addition to the song, the stars do themselves right proud as the song-and-dance combo who split up when Crosby gets fed up with the theatre and yearns for the peace and quiet of country life. Farming has a heap of drawbacks for a city slicker so Bing turns his farm into an inn which is open on holidays only. One of the entertainers is pert Marjorie Reynolds, with whom Bing falls promptly in love. Fred, in need of a dancing partner since his current one eloped with a millionaire, moves right in on the set-up and before you can yodel the first two bars of "I'm D. O. A. W. C." Marjorie is out in Hollywood with Fred . . . foolish, foolish Bing, he *would* have to start acting smart! Everything ends happily for everybody, though, so don't start feeling sorry for Bing.

Say It With Perfume!

Continued from page 16

strapless evening gown, with a coiffure, not just hair, Jane uses rich, lush, swooning scents with notes of sandalwood, exotic and Oriental. For sports and outdoor activities, Jane changes to breezy, zesty perfumes.

Joan Evans, the new young star of "Roseanna McCoy," about fifteen, uses light, flowery scents, always right for the definitely teenagers.

Lovely Jane Greer, who should have her baby by the time you read this, has some new slants on perfume for the mother-to-be. She says that during her pregnancy, her perfume tastes changed entirely, with her preference changing to the fastidiously dainty, happy scents. This type of fragrance is an especially welcome thought, I believe, for your friends now awaiting their blessed events. At a time when both dress and activities are somewhat limited, perfume is a marvelous morale builder.

Gigi Perreau winds up the RKO perfume research at the tender age of eight. Gigi's preferences are not yet developed but she is trying hard. She raids her mother's dressing table and on occasion is a kind of medley in perfume, mixing a number of scents well together. Recently, someone said to her younger brother, "How is Gigi doing as an actress?" He pointedly replied, "She stinks," thinking only of her attacks on mama's perfume rather than her public's heart.

Of this you may be sure, perfume is here to stay. It is here to stay because it is one of the oldest symbols of beauty, magic and adoration. It figured in the Nativity. The gifts to the Baby were gold, frankincense and myrrh. It is ever new, like the first words of love. In fact, the modern viewpoint is you are never quite dressed nor quite your fullest self without perfume.

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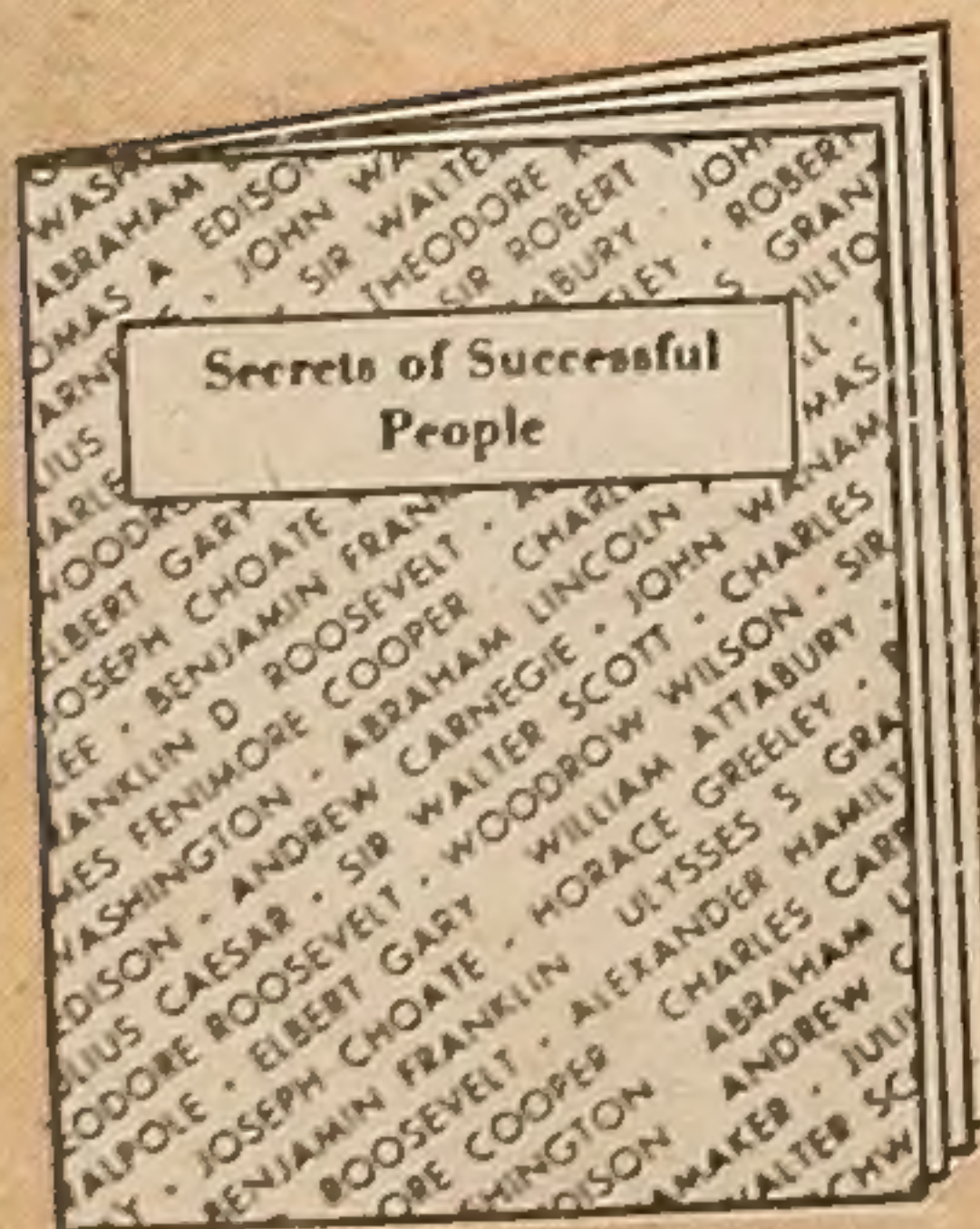
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